

BANDWAGON

The Journal of the Circus Historical Society

MAY-JUNE 1995



DANIEL CURTIS' FAMOUS 61 HORSE ACT. MOST COLOSSAL TRAINED ANIMAL ACT OF ALL TIMES.
60 HORSES AT COMPLETE LIBERTY OBEIENT TO COMMAND OF TRAINER MOUNTED ON 'GOLDEN FLEECE' FAMOUS EQUINE BEAUTY.

BANDWAGON

The Journal of the Circus Historical Society

Vol. 39, No. 3

May-June 1995

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THIS MONTH'S COVER

Dan Curtis and his sixty-one horse act was the main feature of the Adam Forepaugh & Sells Bros. Circus in 1910.

This poster was designed and printed by the Strobridge Lithograph Company of Cincinnati, Ohio. The original is in the Circus World Museum collection.

NEW MEMBERS

John W. Harvey 3957
1629 SW 37th Terrace, #511
Topeka, KS 66609

Jack Howell 3958
230 N. Beston Rd.
LaGrange, NC 28551

C. E. Gallimore 3959
1208 Allison La.
Pulaski, VA 24301

Charles W. King 3960
309 Harrison St.
Topeka, KS 66603

Dr. Charles P. Conrad 3961
410 Second Ave. NE
Carmel, IN 46032

Larry Putt 3962
1803 Brookmede Dr.
South Bend, IN 46614

New Pickle Circus 3963
2 Embarcadero Ctr., Suite 770
San Francisco, CA 94111

Lisa C. Spillman 3964
497 Boulevard SE
Atlanta, GA 30312

REINSTATED

George B. Hubler 49
5275 Denise Dr.
Dayton, OH 45429

1995 CHS CONVENTION

CHS President Fred Dahlinger announced that the 1995 Circus Historical Society convention will be held in San Antonio, Texas on October 18-21.

This beautiful city will provide an ideal location for this year's meeting. The Hertzberg Circus Museum will host the convention. Bob O'Connor, Hertzberg administrator, and his staff have gone all out to provide special tours and exhibitions of rare circus materials of the nationally recognized collection. This will be the first visit of the CHS to the museum.

In addition members' papers on a variety of circus subjects will be presented. Members wishing to present papers should contact President Dahlinger at their earliest convenience.

The convention schedule will also include a visit to the San Antonio Al Zafar Temple Shrine Circus. It is possible that a tented circus may be in the area also.

Please mark your calendars for the convention and plan to attend. Members wishing to present papers should contact Further details and registration cards will be in the July-August *Bandwagon*.

DUES NOTICES MAILED

The dues and subscription notices were mailed in late April for the CHS-fiscal year ending May 1996.

Any CHS members or *Bandwagon* subscribers who have not sent their dues payments by July 1, 1995 will not receive the July-August issue of the *Bandwagon*.

Secretary-Treasurer Dale Haynes will appreciate receiving your payment as quickly as possible.

ADDRESS CHANGES

It is important that address changes be sent to the editor at once. The post office will not forward your copy to a new address. It will be returned to the editor's office with 55 cents postage due.

NEW DIRECTOR OF CHS DIV. 2

Robert Kitchen of Fall River, Massachusetts, has been appointed director of CHS Division 2. He will serve out the term of Copeland MacAllister, who passed away December 31, 1994.

BACK ISSUES OF BANDWAGON

1966-Jan.-Feb.
1967-July-Aug., Nov.-Dec.
1968-All but Jan.-Feb.
1969-July-Aug., Sept.-Oct.
1970-All but July-Aug., Sept.-Oct.
1971-All but Mar.-Ap., May-June.
1972-All available.
1973-All but Jan.-Feb., Nov.-Dec.
1974-All but Mar.-Ap.; May-June.
1975-All available.
1976-All but Jan.-Feb., Nov.-Dec.
1977-All but Mar.-Ap.
1978-All available.
1979-All but Jan.-Feb.
1980-1986-All available.
1987-All but Nov.-Dec.
1988-1994-All available.

Price is \$3.00 each. Add \$2.00 postage for one issue, \$5.00 for more than one issue. Please select substitutes in case we are out of any of above.

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For an illustrated list and bidding instructions send \$2 to:

Fred D. Pfening III
1075 West Fifth Ave.
Columbus, Ohio 43212

THE FINAL YEARS ADAM FOREPAUGH AND SELLS BROS. BIG UNITED SHOWS

1910 and 1911 SEASONS Part One

By Fred D. Pfening, Jr.

On October 5, 1904 Peter Sells died, forcing the sale of the Forepaugh-Sells show. At an auction held in Columbus, Ohio on January 10, 1905 James A. Bailey bought the entire show for \$150,000 and promptly sold half to the Ringling brothers. They operated it in 1905 under the joint ownership, managed by Henry Ringling. After Bailey died in 1906 the Ringlings bought his half, paying \$100,000.

August G. Ringling, who was active in the Forepaugh-Sells management, died during the 1907 season. His death combined with poor business conditions caused the Ringling brothers to take the Forepaugh show off the road. Rather than returning to the Columbus winter quarters, the equipment was split between the Barnum & Bailey quarters in Bridgeport, Connecticut and the Ringling quarters in Baraboo, Wisconsin.

The November 20, 1907 Baraboo News reported: "The Sells-Forepaugh (sic) circus closed yesterday at Pine Bluff, Arkansas, and twenty-seven cars are on their way to the Gem City for winter quarters. The World's Greatest Shows is being snugly arranged to make way for the extra additions. A new building will be built east of the blacksmith shops, and the camel house is

being remodeled to accommodate more ships of the desert."

In 1908 the Ringling Bros. leased some Forepaugh-Sells equipment to Gollmar Bros. Included were the old Forepaugh Three Tier tableau, three stock cars, two elephant cars, one flat car, one sleeping car, three cages, one zebra, eight performing elephants and the property for the production of Fighting the Flames, for a weekly rental of \$500 for the lot. Use or reference to the

Forepaugh name was forbidden.

Herald used in opposition to Sells-Floto in 1909. All illustrations are from the Pfening Archives unless otherwise credited.

During the 1908 and 1909 seasons the Ringlings concentrated their efforts on the Barnum and Ringling shows. However Albert, the oldest brother, became restless during the 1909 tour, announcing he wanted his own circus, even if it was necessary to go on his own. The brothers determined it was best to keep Al in the fold. They decided to tour a third show in 1910, and let Al run it. The Baraboo brothers were well experienced in operating multiple circuses, starting with John Robinson in 1898, which they leased, Forepaugh-Sells from 1905 to 1907, and, after 1907, the Barnum show.

The Sells-Floto Circus had been giving the Banum and Ringling shows com-



Albert Ringling, a 1903 photograph.

petition by playing up the Sells name. Floto was using pictures of Peter, Eph, Allen and Lewis Sells on a lithograph. The Ringling's principal objection was the use of Sells brothers pictures in their advertising, which they successfully argued in court.

Al decided to use the Forepaugh-Sells title during the 1909 season. The Ringlings tipped their hand late in September when they issued a rat sheets ahead of Floto in Norfolk and Suffolk, Virginia stating that Forepaugh-Sells would not appear there until 1910.

Word spread throughout the circus world in the late fall of 1909 that the Ringlings would tour a third major circus the following year.

As plans were made for the new show it was determined that it would be in the 40 to 50 car size, framed to play smaller towns that had been on the Barnum and Ringling routes in prior seasons.

Because of lead time new Forepaugh canvas was ordered in October 1909 from Thomson & Vandiveer in Cincinnati, Ohio. After receiving an inquiry Thomson & Vandiveer wrote on October 22, 1909 to Charles Ringling: "Your letter of the 20th received and we herewith quote you on canvas for the Forepaugh-Sells show. Big top, 160 foot round top, (3) 50 foot & (2) 40 foot middle pieces, 13 foot wall, with center band, \$3,665.00. Menagerie, 85 foot round top, (4) 40 foot middle pieces, 13 foot wall, center band, \$1,455.00. Stable top, 72 foot round top, (2) 60 foot middle pieces, 8 foot side wall, \$825.00. Twenty-four duck troughs for stable, \$300.00.

"All tops to have extension eaves, the big top and menagerie to be double guyed, the material, workmanship and

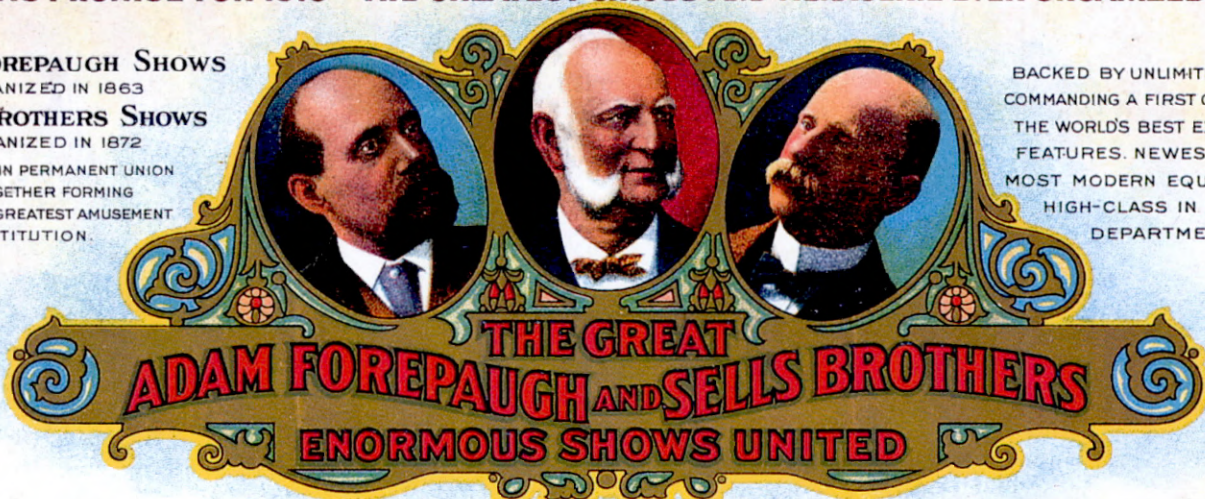
ITS PROMISE FOR 1910 - THE GREATEST CIRCUS AND MENAGERIE EVER ORGANIZED!

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ORGANIZED IN 1863

SELLS BROTHERS SHOWS
ORGANIZED IN 1872

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DEPARTMENT.



construction of tents to be same as Ringling show tents. Hoping our prices meet with your approval, and that we will receive your valued order." A P.S. was added: "This stable would accommodate 164 head of horses."

Not having heard from Charles Ringling, Thomson & Vandiveer wrote again on November 3: "We enclose a copy of the prices that we quoted you on tents for the Forepaugh-Sells show, on 22 October. Not having heard from you up to now, we thought best to advise you, we have received another notice from the Mill that goods will advance, and we must place order for drills at once, or they cannot protect us on the prices quoted."

"If you are undecided as to the size of the tops, you can wire us at our expense to order enough material to cover the order, and decide later on in regard to exact size of tops. Hoping to hear from you at once."

The threat of a price increase prompted the Ringlings to place the order at once.

On March 4 Thomson & Vandiveer wrote to Al Ringling: "Will you please favor us with a check for two thousand dollars to apply on account of new canvas. We do not like to ask for money at this time, but to be frank with you we need same to meet a note which comes due on the 10th. Trusting you will favor us and thanking you in anticipation." A \$2,000 bank draft was sent immediately.

A quotation had not been requested on a side show tent. A spare Ringling tent may have been used. The side show top was probably a 67 foot round top with two 30 foot middles. That was the size they ordered new for the 1911 season.

Spruce tent poles were ordered

This beautiful letterhead was designed by Strobridge for the 1910 tour.

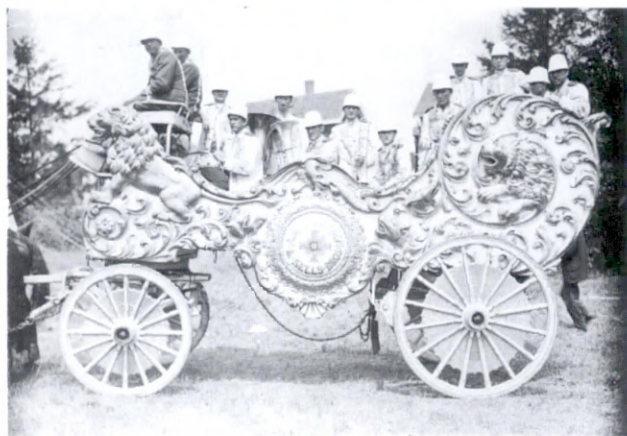
from the Brooklyn Spar Co. in New York City.

For comparison the 1910 Ringling show tent sizes were: Big top, 190 with five 50 foot middles; menagerie, 116 foot with five 40s; side show, 72 foot with two 30s; stable, one 72 foot with three 60s and one 72 foot with two 60s and one 30.

The Baraboo winter quarters was a very busy place during the first four months of 1910 as the 84 car Ringling Bros. and the 47 car Adam Forepaugh & Sells Bros. circuses were made ready for the season. In addition the Ringling brothers were busy getting the 84 car Barnum & Bailey show ready in Bridgeport.

Organizing a 47 car circus was a major effort. All the brothers participated in the planning of the new venture. A myriad of details had to be executed. Two areas that required priority were hiring a staff and planning the route.

The Adam Forepaugh Lion bandwagon had been on the Barnum & Bailey Circus.



Routing the three shows so they would not compete with one another was most important.

The Barnum show, opening in New York on March 21, would play New England and then move across the country to California, closing the season in Clarksdale, Mississippi on November 5.

The Ringling show was to open in Chicago at the Coliseum on April 7. The under-canvas show was to play a convoluted tour of the Midwest. It would go as far East as the Southern Tier of New York state and as far West as Kansas. The fall tour would take the circus through the Southern States as far as Florida. It would close in West Point, Mississippi on November 9. Barnum and Ringling would not play the same cities. The Forepaugh show would play smaller towns that the other two shows had played in the past.

Forepaugh-Sells contracting began in January. It was decided to take the show to New York City. Manhattan Field at 155th Street was booked from June 13 to 18. The first half of the season was built around that engagement. The opening stand was Springfield, Ohio on April 23. Amazingly, the route avoided cities played by the Barnum or Ringling, excepting New York City and Philadelphia. The Forepaugh-Sells show's home town of Columbus was by-passed, and was a Ringling stand in 1910.

For the past five years the Ringlings bought most of their lithographs from the Strobridge firm in Cincinnati. A season's order was placed with Strobridge for these Forepaugh-Sells posting bills: 2,000, 32 sheet parade; 2,000, 24 sheet general animals; 2,000, 20 sheet clowns; 2,000, 20 sheet elephants; 2,000, 16 sheet



The No. 4 bandwagon featured paintings of Adam Forepaugh, Lewis and Peter Sells on each side.

chariot races; 3,000, 8 sheet Webb's seals; 3,000, 8 sheet butterfly aerial; 2,000, 6 sheet hippo; 2,000, 3 sheet rhino. 5,000 each one sheet special window work lithographs were designed for the Dan Curtis sixty-one horse liberty act, the Webb seal act, the Ty-Bell Sisters, Alpine wire act, the Hanleys, the Edwards, portraits of Forepaugh and Lewis and Peter Sells. Other one sheets featured elephants, riders, the butterfly act, chariot races, hippo and rhino. A specified number of sheets was shipped each week to each of the three advertising cars.

Cars No. 1 and No 3 posted city and country routes as well as doing city window lithographing. Car No. 2 did only country and city bill posting. In addition, an opposition brigade was sent wherever there was serious competition from another show.

The No. 1 advance advertising car

carried press agent Ned Alvord, two lithographers, fifteen billposters and a paste maker. The No. 2 car carried nine billposters, a secretary and a paste maker. The No. 3 car carried two lithographers, a programer who distributed heralds, a banner tacker, a porter and thirteen billposters. The brigade directed by George Chofflin had seven billposters.

The E. J. Hayden & Co. of Brooklyn, New York supplied side show banners for the Barnum and Ringling shows. As the Forepaugh-Sells side show attractions were contracted Al Ringling ordered banners of the acts from Hayden. On February 24, 1910 the show wrote: "Please make for us a 10 x 16 lady snake charmer painting. Will not care to have the lady pictured in tights, but prefer in costume with grass about the feet. The name for the lady is 'Miss Rosa Valerio.'" On February 28 the

The 1910 side show bannerline with new banners from E. J. Hayden & Co.



show wrote: "Wish you to make for us one 10 x 16 painting of Gen. Pisano. This man does expansion act and wish him shown in painting breaking chains around the chest by expansion. We wish this painting to be a very showy banner as this man does a very novel and strong act and we hope to get a swell banner of him. We enclose a photo of Gen. Pisano. Would letter the banner in about this manner, 'Gen. Pisano, The Original Jan Jacobs, Master of All Iron Jaw and Chest Expansion Artists.'"

A Ringling letter dated March 3 read: "Enclosed please find two photos of Madam Roberts, long haired lady. Kindly make for us one 10 x 16 painting of Madam Roberts. Make this a double deck banner. On the top of painting use the lettering 'Madam Roberts' and across the center of the painting use lettering 'THE LADY WITH THE LONGEST AND MOST LUXURIANT GROWTH OF HAIR IN THE WORLD.'"

"This makes 9 paintings that we have ordered from you to date: 'Over-door banner, Midget & 1 man band & lady singer, sword-swallowing, Rooster-band, Minstrels, Expansionist, Tattooed man, Snakes, and Long Haired lady. Does this correspond with your list?"

The Hayden firm sent the show an invoice on April 16 for \$375 covering ten attraction banners at \$35 each and a door banner at \$25. The bill was paid by bank draft on May 2.

Miscellaneous smaller tents were bought from George B. Carpenter & Company of Chicago. Several did not arrive in Baraboo until late March. March 22, 1910 invoices covered: Kitchen tent, \$131; special dining tent with fly, \$49; dinning tent, \$555; black tent, \$401 [suggesting a separate tent for black workers]; a 10 x 12 foot office tent, \$45; a 16 x 24 candy tent [midway lemonade and Cracker Jacks], \$66; a 12 x 16 candy tent, \$39; a 9 x 9 toilet tent, \$18; a 25 x 30 stallion stable tent, \$96; a blacksmith tent, \$188; a 33 x 47 wardrobe tent, \$161; and a 14 x 14 pastry tent, \$28. The Carpenter terms were 60 days net, or 2% cash discount 10 days. The Ringlings took advantage of the discount and paid promptly.

Although the Ringling family operated candy stands they did not believe in operating their own novelty concessions. They leased the privilege out, a practice that continued until the combined show was sold to the Felds.

The Zingaro brothers of Jersey City, New Jersey handled the novelty privilege on the 1910 Forepaugh-Sells show. A formal agreement between Thomas Zingaro and the show contained some interesting provisions: "That in consideration of a weekly payment, here after mentioned, to be paid to the show



The former Forepaugh-Sells Angel tableau wagon on the 1910 circus.

by Zingaro, the show hereby grants Zingaro the privilege to sell toy balloons, canes, whips, feather flowers on the circus grounds and about the circus for the season of 1910, according to the route arranged by the show.

"Zingaro may place one man in the menagerie for the circus 'come out' at the close of the afternoon performance. All other men shall only sell on the outside on lot as may be designated by the show, and on the streets.

"Zingaro to carry four persons. The show agrees to furnish transportation and sleeping accommodations for four persons in circus sleeping cars, and to furnish meals in the circus dining tent at twenty-five cents per meal. Also when possible and when it can be done at no extra expense to the show, the show will secure permission from city officials permitting Zingaro to sell the above mentioned articles in the city and upon the show grounds, and when a cash license is demanded by the city for such sale, Zingaro must arrange for and pay for same at his own expense.

"For and inconsideration of the privilege granted by the show to Zingaro, Zingaro agrees to pay the show weekly in advance one hundred dollars and to pay the show at the end of each week for meals at 25 cents per meal."

"Zingaro agrees to have only honest, sober, respectable salesmen, who shall be governed by the rules of the show."

A similar contract was made with Joseph Mayer, of New York City, on December 10, 1909, for the publication and sale of programs. Mayer paid the show one hundred fifty dollars a week, plus a commission on sales. Mayer was granted all advertising privileges for the publication. The publication was to be sold at no more than ten cents each. The show agreed to furnish transportation and sleeping accommodations for three Mayer employees. The show was to re-

ceive twenty-five free copies each day. Mayer was to receive fifty reserved and fifty general admission tickets free of cost during the season. If any show days were lost a pro-rata reduction of weekly payment would be made.

The printed program contained stories and many national ads. The performance listing was printed on an insert containing advertising for local companies. A new insert was used each week with ads from companies in the cities played. Mayer also had the program privilege on the Barnum and Ringlings circuses.

The show ordered tickets from the Arcus Ticket Co. of Chicago. On February 12, 1910 Arcus acknowledged: "List of prices for season supply of tickets as per specifications submitted for Four Paws (sic) & Sells Bros. Shows.

"Reserved seat and grandstand double coupon tickets, 2914 tickets to a set, twelve sets per week at \$13.50 per week.

"Contract tickets, 4000 tickets to a set, six sets per week, at \$4.25 per week.

"5000 Commissary Books, numbered 1 to 5000, coupons, receipt and cover to bear the same number, at \$5.00 per thousand.

"700,000 Annex strip tickets, ten tickets to a strip, 50 strips wire stitched (sic) in a book at 8 1/2 cents per thousand.

"1000 meal checks for \$1.50.

"Meal tickets, 258 tickets for each day, seven days per week at \$7.75 per week.

"Hard Admission tickets, approximately 13,000

The No. 6 Egypt tableau was built for the 1910 show.

at \$3.00 per thousand.

"600 Pass out checks, 100 each of six colors for \$2.00

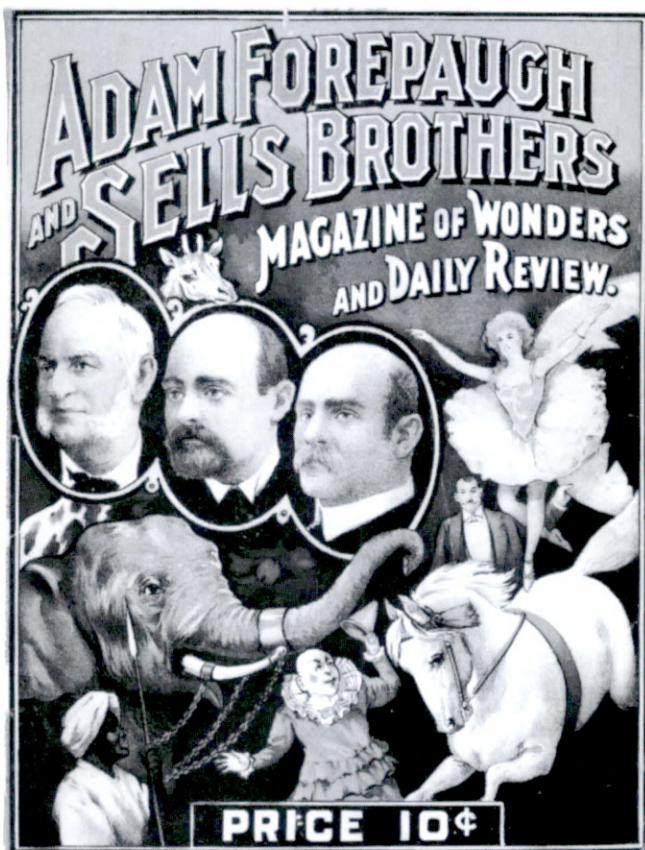
"2,000 Annex tickets for \$7.00.

"100 extra Grandstand tickets in price of first item.

"The above prices are for tickets as per samples submitted us and to be delivered at different times as you may specify."

In February 1910 the show placed a large order for uniforms and costumes with the Henderson-Ames Co. of Kal-

The 1910 Forepaugh-Sells program published by Joseph Mayer.





amazoo, Michigan. The purchase included: 35 uniforms for concert band, 14 uniforms for first band, 13 uniforms for side show band, uniforms for ticket sellers and front door, costumes for men and lady riders, costumes for ladies riding Egyptian parade tableaux, blue uniforms with white strip and white helmets for parade drivers.

On February 11 the show wrote S. N. Bickerstaff of Henderson-Ames: "We wish 9 costumes for grooms on foot in tournament. These costumes to be the same as the grooms costumes for tournament you made last season for the Ringling show. Costume consists of coat, breeches, head-dress and leggings. Are expressing to you one costume complete for sample. Also wish 9 pairs pink worsted tights and shirts, 6 pairs to be #3 and 3 pairs to be #2. Also wish 9 pairs of russet sandals.

"Wish two costumes for elephant men in tournament, consisting of coat, breeches, belt, head-dress and mole skin leggings. Are expressing you sample for same.

"Also wish 8 green turbans for camel leaders, 8 mole skin leggings for camel riders, and Tom-Toms for camel riders. Also wish Tom-Tom sticks.

The No. 3 Oval tableau was built by Moeller for the 1910 show. Circus World Museum collection.



This is the only known photo of an open air menagerie on the 1910 circus. Seen in back row, left to right: former Ringling cottage cage No. 73, former Barnum & Bailey hippo den, former Forepaugh-Sells tableau den No. 49, former Forepaugh-Sells tableau den No. 51. In the front row, left to right: former Ringling rhino den, and former Forepaugh-Sells den No. 56. Howard Tibbals collection.

"We are expressing you today 12 evening or over-dress coats for object holders lot #81. These coats, as we talked, you are to put on yellow lapels and trim the coats with a narrow yellow stripe and put a yellow stripe on the back from the waist button in the back down. These coats are to have flat brass buttons, don't wish the regular round brass buttons such as you use on our drivers suits. You are to make the trousers and vests for this outfit, also the crush hats.

"We wish you to make 15 red helmets trimmed in yellow. Will use these for first band. You will remember that we looked this over when you was here and concluded to use 15 of our last season's mounted band outfits of the Ringling show for the first band with the Forepaugh-Sells show. We find we can use those shako hats to good advantage for rainy weather outfit so wish you to simply make the red helmets trimmed in yellow for the first band. You have the

measurements for the concert band uniforms of the Forepaugh-Sells show and I believe on these measurements you will find the first band measurements listed.

"Will require 2 new big elephant covers, perhaps 3, and 4 camel covers. We wish these elephant covers to be made so the head piece will be separate from the cover on the elephant. Have not fitted the lining for the covers for the horses on the Egyptian float as I thought you would probably wish your man to come here and cut for covers for elephants and then we could also fit the covers for the horses. We also wish to get away from so much spangling on the elephant and camel covers.

"Also wish driver's suits for Forepaugh-Sells show. What would be the difference in price of drivers suits from using our regular drivers suits trimmed in yellow with white helmets, the helmets to have cork boodis, but in place of using gray to use the light blue or federal blue cloth trimmed in white but made the same as the gray drivers suits? Will require about 30 complete uniforms.

"As we have made quite a few changes in the Forepaugh-Sells stuff I think it would be well if you would send us a new lotted list."

On March 21, 1910 Henderson-Ames invoiced the show for these "inside wardrobe" costumes and uniforms: ringmaster outfits, men object holders, women object holders, property men, grandstand ushers, reserved seat ushers, ticket takers, ticket sellers, back-door men, ring stock men, animal men, concert band, elephant performers, menage act, jockey race drivers, chariot drivers, all-nations race, total cost \$1,866.20.

On April 11 Henderson-Ames invoiced the show for tournament wardrobe: big band; men on foot; mounted la-

The Five Graces, the No. 1 bandwagon, carried the big show band in the 1910 parade.



dies; queens float; Egyptian guards; ladies war chariots, total \$4,556.70.

A second April 11 invoice covered additional tournament costumes for grooms on foot, elephant men and camel leaders, \$364.70.

An April 16 invoice covered parade costumes and uniforms: lady tandem rider, ticket sellers band (10), Santa Claus, Roman chariot driver, side show band (13), mounted ladies (20), Egyptian tableau (3 ladies), white bandwagon (12), mounted men (18), elephant men (14), calliope player, officers of parade (5), rainy day hat for lady tandem, rainy day mounted ladies caps (15), cage banners (60), last band helmets (15), drivers (34), drivers for Egyptian float (2), elephant covers and head pieces, camel covers (2). The invoice totaled \$4,776.60.

The show took a 2% discount on each invoice, but did not pay promptly. On May 23 \$4,000 was paid. On June 15 \$3,000 was paid. The final \$4,436.88 was paid on August 5.

Billboard references did not list a general manager. Al Ringling was off and on the show during the season and it is not known who handled the day to day management duties. The *New York Clipper* noted that Samuel H. McCracken was general advance representative.

Drawing from a large pool of talent on the Barnum and Ringling shows a staff of experienced bosses was hired. A list of the 1910 staff with salaries included: Jacob D. Newman, advertising agent (general agent), \$75 week; Fred A. Morgan, contracting agent, \$60 week; Ned Alvord, contracting press agent, \$20 week; Harry Earl, press agent with show, salary unknown; Harry B. Graham, manager No. 1 advance car, \$35 week; Tom Dransfield, manager No. 2 car, \$30 week; Arthur Diggs, manager of No. 3 car, \$30 week; George Choffin, brigade manager, \$40 week; A. N. Davis, advertising checker, \$15 week; Wash Hoskins, route rider, \$20 week; Fred Prickett, detective, \$30 week; James J. Brooks, treasurer, salary unknown; W. D. Neff, bookkeeper, \$25 week; Clarence George, teller, \$25 week; Ben Thilman, white ticket wagon, \$15 week; Bert Loveridge, twenty-four-hour man, \$30 week; Harry Curtis, twenty-four-hour man, \$25 week; Fred A. Warrell, adjuster, \$55 week; Fred Isell, up town tickets, \$12 week; William Howard, inside and concert tickets, \$35 week; Albert Wasson, inside tickets, \$12.50 week, also play snare drum in parade; M. E. Lausscock, inside tickets, \$12 week; Joseph Grifford, inside tickets and calliope player, \$15 week; John Sheehy, superintendent front door, \$35 week; Frank Detrie, superintendent of

grand stand, \$15 week; Tom Murray, chief usher, \$15 week; John J. Richards, bandleader, \$35 week; Ed J. Kelly, side show manager and two assistants, \$50 week.

Others were Claude Hinckley, time keeper and commissary, \$25 week; William O'Dell, equestrian director, \$15 week; Lee Coleman, superintendent of big top canvas, \$140 month; Jim Gaffin, assistant canvas, \$75 month; Whitie Nelson, assistant canvas, \$60 month; A. L. Bagley, assistant canvas, \$40 month; Henry Welsh, superintendent of baggage stock, \$100 month; Jacob Lauer, superintendent of ring stock, \$60 month; Victor Nelson, superintendent of trappings, \$30 month; Albert Goethe,

hold out of an additional \$10 per month, paid at end of season.

Putting the performance together was Al Ringling's specialty. He gathered a sparkling array of white tops talent. Some of the more expensive acts were Capt. Webb's seals, signed as a feature at \$250 a week; the Ty-Bell Sisters, iron jaw and wire act, \$150 per week; the Minerva Family, aerial bars and iron jaw, \$150 per week; Alpine troupe, wire act, \$150, per week; Ortaney Family (6), comedy acrobatic, wire and contortion, juggling, \$140 per week; Hines-Kimball troupe (5), acrobatic acts, \$125 per week; Oscar Lowanda and wife, principal riders, \$125 per week; Joseph Laferty, contortion, flying rings, \$30 per week; Deorlo brothers (2), clowns, \$30 per week; and Fred Biggs, old maid clown, \$20 per week. A feature of the show was a sixty-one horse presentation by Dan Curtis.

Much of the equipment came from the 1907 Forepaugh show. Some would come from Ringling and some from Barnum. The Barnum show had sold a sizable amount of equipment to J. H. Garrett in 1909 for his Rice Bros. Circus, which had been retrieved for lack of payment. Some Rice equipment was used on Forepaugh-Sells. In addition, a number of new wagons were ordered from the Moeller wagon builders in Baraboo.

The February 5, 1910 *Billboard* reported that John and Alf T. Ringling attended the auction of the Martin Downs Cole Bros. Circus in Corry, Pennsylvania on January 28. They bought most of the ring stock and four tigers for the Forepaugh-Sells show.

The winter quarters payment journal listed a payment on February 5 to Fiss, Doerr & Carroll of \$3,052.75 for horses and animals bought at the sale.

The February 10, 1910 *Baraboo News* also reported on the Corry trip: "Ringling Bros. bought Blanche, a fine riding horse for \$350 and Dora, a hurdle horse, for \$350.

"Maude, the sorrel high school mare ridden by Rooney, brought \$170 from Ringling Bros. Lady, the high jumper, went to Ringling Bros. for \$130. They also bought two tigers for \$1,500, one lion for \$100, while two others went for \$1,050."

The newspaper noted that Alf. T. and John Ringling were two of the busiest men at the sale.

A list of needed wagons was drawn up, including the source and what work would be required:

Stake driver, new from Moeller.
Big top pole, new from Moeller.
Big top pole, new from Moeller.
Big top canvas, new from Moeller.
Canvas wagon, new from Moeller.



This special litho of the Ty-Bell Sisters was used in 1910. Circus World Museum collection.

train superintendent, \$100 month; L. W. Marshall, superintendent of lights, \$80 month; Joe Harris, superintendent of wardrobe, \$30 month; Joe D. Miller, superintendent of properties; Archie Dunlap, super-intendent of animals, \$40 month; George Denman, superintendent of elephants, \$70 month; Ed Hopkins, superintendent of side show canvas, \$35 month; Charles W. Bowers, superintendent of cookhouse, \$100 month; James Fleming, boss car porter and laundry privilege, \$40 month.

The working men received minimum pay in addition to room and board. Canvasmen, prop men, train crew, teamsters and animal hands received \$15 per month. Cooks received \$20 per month, the blacksmiths \$48. All had a



The Forepaugh-Sells Circus in Lewiston, Maine on July 4, 1910. Circus World Museum collection.

Canvas wagon, retrieved from Rice Bros.

Stake and chain, new from Moeller.

Stake and chain, Ringling 1909.

Side Poles and rope, B & B No. 6.

Stringer and jacks, F-S No.6, new wheels.

Stringers and jacks, F-S No. 7.

Stringers and jacks, retrieved from Rice Bros.

Stringer and jacks, B & B No. 17.

Blue planks, new from Moeller.

Blue planks and extras, new from Moeller.

Reserved seat planks, B & B No. 23.

Grandstand planks and extras, B & B No. 24.

Grandstand, B & B No. 20.

Chair wagon, new from Moeller.

Ring curbs and chair wagon, new from Moeller.

Props and stages, Forepaugh No. 14.

Tableau for trunks, new from Moeller.

Props, Forepaugh No. 79.

Clown bandwagon tableau, props, new from Moeller.

Tableau, props, new from Moeller using camel float gears.

Props, Forepaugh No. 19.

Props, B & B No. 63.

Stable wagon, Forepaugh-Gollmar No. 46.

Little band wagon (stable), retrieved from Rice Bros.

Blacksmith wagon.

Water tank, from Cole Bros.

Cookhouse, new from Moeller.

Cookhouse, new from Moeller.

Cookhouse tank, new from Moeller.

Wardrobe tableaux, from Bridgeport.

Dogs & Trappings, from Rice Bros. (chandeliers).

Camel float, new from Moeller.

Chandelier wagon, former Ringling 1909.

Side show, new from Moeller.

No. 2 White Ticket wagon & side show, Ringling 1909.

Candy wagon, Forepaugh No. 4.

Commissary, Rice Bros. No. 2.

No. 1 Red Ticket wagon, new from

Moeller.

3 Buggies, repair two old buggies, use fire chief buggy for third.

Hurry Up, convert Sells hose wagon.

Big bandwagon, from Bridgeport.

Calliope, from Bridgeport.

3 Pony floats, from Bridgeport.

Hippo den, former Sells.

Giraffe wagon.

Seal tank, new body, gear from #87

Ringling dog wagon.

Lion den, new from Moeller, corner figures.

Tiger den, new from Moeller, corner figures.

Open den, former Rice Bros., new tops and drops.

Open den, from Bridgeport.

Open den, from Bridgeport.

Closed monkey cage, from Bridgeport.

Closed cottage cage, former Ringling.

Closed cottage cage, former Ringling.

Closed cottage cage, former Ringling.

Carved closed cage, from Gollmar.

Carved closed cage, from Gollmar.

Carved closed cage, from 1909 Ringling.

Carved closed cage, former F-S.

Carved closed cage, former F-S.

Carved closed cage, former F-S.

Rhino cage, from Bridgeport.

Those wagons not otherwise identified would come from the 1907 Forepaugh-Sells equipment.

No list of the wagons used in 1910 has been located; however, the following wagons have been identified as being on the 1910 show:

No. 1 Five Graces bandwagon.

No. 2 Tableaux, Angel former F-S.

No. 3 Oval shaped Tableaux, 16 feet long, clown band in parade.*

No. 4 Tableaux, 15 feet long, Three heads.*

No. 5 Egypt tableaux, 15 feet long.*

No. - Lion bandwagon, 17 feet long, 8 feet wide, formerly on Adam Forepaugh, Buffalo Bill and Barnum & Bailey.

No. - Stake driver, 12' 6" long.*

No. - Water tank. (round), 6 feet long, former F-S.

No. 8 Red ticket wagon, 16 feet long.*

No. 9 White ticket wagon, 15 feet long.



Another view of the circus in Lewiston, Maine. Circus World Museum collection.

No. 10 Tableau, Girls and Lions.*

No. 11 Tableau cage, 16 feet long, former F-S.

No. 12 Cottage cage, 16 feet long, former Ringling.

No. 14 Cage, 13' 6" long, former F-S.

No. 15 Cage, 12' 6" long, former F-S.

No. 16 Cage, 12' 6" long, former F-S.

No. 17 Cottage cage, 16 feet long, former Ringling.

No. 18 Hippo den, 16 feet long, 7 feet wide, former B & B.

No. 19 Rhino Den, former Ringling.

No. 20 Cage, two lions, 14 feet long, former F-S.

No. 21 Tableau cage, 14 feet long, former F-S.

No. 22 Cage, 13 feet long, former F-S.

No. 23 Cage, 15' 3" long, former F-S.

No. 24 Cage, 15 feet long, former F-S.

No. 26 Cage, 13 feet long, former F-S.

No. 28 Cage, 18' 6" long, former F-S.

No. - Seal Den.

No. 30 Menagerie canvas, 16 feet long, 7 feet wide.*

No. 31 Big top canvas, 16 feet long, 7 feet wide.*

No. 32 Big top canvas, 16 feet long, 7 feet wide.*

No. 33 Plank, 15' 6"*

No. 34 Plank, 14' 6" long.*

No. 35 Stake and Chain, 14 feet long.*

No. 36 Cook house, 16 feet long.*

No. 37 Props, 18 feet long.*

No. 38 Side show, 16 feet long.*

No. 39 Cook house, 16 feet long.*

No. 43 Cook house water tank.*

No. 44 Lights, 16 feet long.*

No. 47 Blue planks, 14' 6" long.*

No. 48 Props, 13 feet long, former B & B.

No. 49 Blue Planks, 14 feet long.*

No. 50 Stable poles, 18 feet long.

No. 58 Props, 13' 5" long.

No. 59 Props, 13' 5" long.

No. 60 Stringer, 25' 6" long former F-S.

No. 61 Rope, 16 feet long, former F-S.

No. 62 Stringer, 25' 6" long.

No. 63 Big Top Poles, 29 feet long.*

No. 64 Props, 23' 8" long, former F-S.

No. 66 Menagerie Poles, 25 feet long, former F-S.

No. 67 Props, 14' 6" long.*

No. - Steam Calliope, 16 feet long.

Allegorical Pony Floats:

Mother Goose, from B & B

Old Woman in Shoe, from B & B

Cinderella, from B & B

Santa Claus, from B & B

* Built new by Moeller

The Moeller account ledger listed the charges for repair work done on Forepaugh-Sells equipment between September 28, 1909 and April 12, 1910: Cottage cage No. 73, repaired, \$35.16; Bandwagon, Lion shell, retrieved from Rice Bros., \$36.10; Forepaugh-Sells cage No. 40 repaired, \$54.92; Cage No. 52, repaired, \$22.17; Cage No. 54, repaired, \$19.37; Cottage cage No. 72 (extensively repaired), \$129.72; Old Forepaugh Cage #53 (all new body, original carvings), \$182.75; Old Sells cage No. 59 (all new body, wheels, front gear), \$236.33; Forepaugh cage No. 10 (probably used on Ringling Bros in 1909), \$24.92; Cage retrieved from Rice Bros., \$54.85; Forepaugh-Sells Hippo Den, \$83.85; Cage No. 59 for monkeys, \$38.20; Baggage wagon No. 63, \$12.96; Barnum & Bailey tableau, \$87.98; Barnum & Bailey bandwagon (Five Graces), \$28.05; Rhino den, \$9.50; Lion cage No. 72, \$24.75; Giraffe wagon, \$14.25; Calliope, \$15.02; Police Patrol (Hurry up wagon), \$6.50. The giraffe wagon was not used in 1910.

The ledger also listed these new wagons built for the show during the same period: Pole wagon, \$300; 2 Plank wagons, \$450; 2 Canvas wagons, \$450; 2 Cookhouse wagons, \$550; Horse tent wagon, \$250; Stake & chain, \$250; Cook

house water tank, \$250; Side show wagon, \$250; 2 Open cages, \$600; Stake driver (without engine), \$300; Red ticket wagon, \$725; Tableau wagon No. 5, (old gear, new wheels), \$275; Tableau wagon No. 3, \$300; Tableau wagon No. 4, \$300; Chair wagon, \$275; Seal den (old gear), \$250; unidentified wagon, \$170 and 3 Roman chariots, \$225.

Al Ringling wanted a parade equal to those presented by the Barnum and Ringling shows. Some wagons from those shows were used in the 1910 Forepaugh parade. The parade was one of the finest to roll down the streets of America. It included twenty cages, five tableaus, two bandwagons, four allegorical pony floats and a steam calliope, plus many riders.

The old Forepaugh-Sells Angel tableau was brought from Bridgeport. This wagon had been shipped there following the closing stand of the 1907 Forepaugh tour with most of the parade equipment. The Angel tab was No. 2 on the new show.

The Moeller Wagon Works in Baraboo built four new tableau wagons for the show. No. 3 had an oval with a painting of a Greek scene on each side. No. 4 had the paintings of the heads of Adam Forepaugh and Lewis and Peter Sells on each side. No. 4 was called the Girl and Lion. A fifth tableau, pulled in the parade by six camels, was called Egypt.

Two elegant bandwagons graced the parade. One was the famous Five Grac-

This never before published photo shows the steam calliope used on the Forepaugh-Sells Circus in 1910. The photo was probably taken on the Kit Carson Buffalo Ranch Wild West in 1912. Howard Tibbals collection.

es, which had appeared on the Adam Forepaugh and Barnum circuses. The other was the Adam Forepaugh Lion band chariot which been sold to Rice Bros. in 1909.

The history of the 1910 steam calliope has long baffled circus historians. Wagon historian Fred Dahlinger suggests the wagon was built by Bode around 1905 or 1906 for circus that went broke. It may have been picked up by the Barnum show at a cheap price as an extra, thus finding its way to Bridgeport.

The organizing list stated the calliope was to come from Bridgeport. Only two photos of the wagon are known to exist. No photos of it in Bridgeport have been found. There is no evidence it was used on the Barnum show. The calliope was sold to the Kit Carson Wild West in 1912 where it was lost in a wreck on that show the same year.

The February 3, 1910 *Baraboo News* noted: "Ringling Bros. zebra team was on the street again this morning drawing a little red and blue wagon. The peculiarly striped little animals behave better than many horses." The zebra team appeared in the 1910 parade.

A large and varied collection of animals was an essential part of Ringling-operated circuses.

The December 16, 1909 *Baraboo News* told of new animals arriving: "The Ringling Brothers have purchased many fine animals for the Ringling and Forepaugh-Sells shows. Many of the animals came from Carl Hagenbeck, the world wide animal dealer, who has his main office at Hamburg, Germany.

"According to a cablegram just received, a number of animals will be shipped soon and arrive in Baraboo sometime in January. They will be added to the Forepaugh-Sells show which is being made ready for the amusement loving public next season.

"Among the animals are:

"A herd of performing elephants working with ten trained dogs.

"Eight Siberian camels. These are large specimens and very fine.

"Two zebras.

"A horned horse, or gnu.

"A white tailed gnu. This is a very rare specimen.

"An extra large tapir.

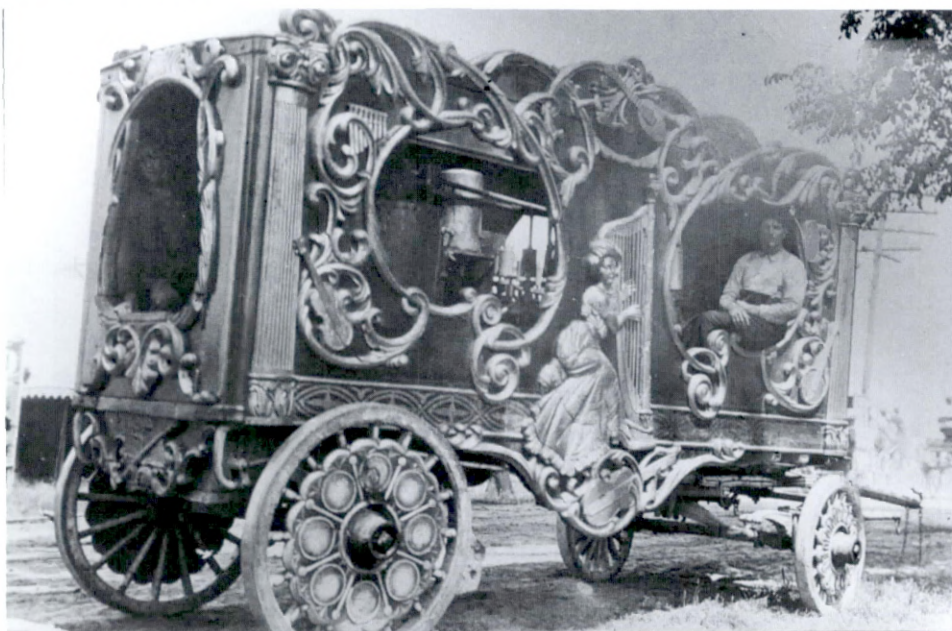
"A pair of Indian Llamas.

"A pair of blessbok. They are of the antelope family and are very fine.

"A waterbuck. This animal has very long horns that extend down along the back.

"Three leopards.

"Two spotted hyenas. These animals are twice as large as the ordinary spotted variety. With the pair which was secured from another firm, these





Ringling Bros. cottage cage No. 72 before going to Forepaugh-Sells in 1910.

are the only ones in this country.

"A giraffe.

"Three large Russian bears.

"Two striped hyenas.

"Three dozen monkeys and apes."

A Carl Hagenbeck invoice dated January 26, 1910 covered the shipment of following animals arriving S/S *President Lincoln*: "One male, two female, performing elephants, \$7,500.

"One female giraffe, \$4,000.

"Eight camels, \$2,200.

"One pair llamas, \$350.

"One female South American tapir, \$250.

"One pair blessbok, \$550.

"One male waterbuck.

"One male white-tailed gnu, \$475.

"Three female leopards, \$450.

"Four spotted hyenas, \$800.

"One stripped hyena, \$100."

The March 3, 1910 *Sauk County Democrat* reported: "A car load of animals for the Forepaugh-Sells show arrived in Baraboo by express Saturday morning and were transferred to the Ringling headquarters. The shipment contained a giraffe, a horned horse, a blue gnu, a blessbok, a water yak (sic), a number of kangaroos, a lioness and a huge Alsatian brown bear." The *Baraboo News* of March 10 stated an African hartbeast (sic), eight camels and an antelope had also arrived for the new show.

The giraffe arrived in poor health. On March 17 Hagenbeck wrote the Ringlings about the animal and hoped that they would not lose it. Apparently the giraffe died as Hagenbeck offered a reticulated giraffe to the Ringlings in April. The Ringlings also contacted Louis Ruhe about a giraffe, but Ruhe had lost four giraffes on shipboard. Forepaugh-Sells was out of luck. It did not have a giraffe in the 1910 menagerie after

having a new giraffe wagon built by Moeller.

On March 19 the show bought one female zebra, \$630; two llamas; \$360 and one leopard, \$157 from Louis Ruhe.

Following the close of the 1907 Forepaugh-Sells tour eight elephants were leased to the Gollmar Bros. Circus. It is assumed that seven of these bulls formed the start of the herd for the 1910 show.

Four additional elephants were bought from Charles Reiche for \$5,600. These, plus the three from Hagenbeck, made seven new elephants for the 1910 show. Thus, it had fourteen elephants.

The 1910 elephant herd consisted of: Hagenbeck Jeannie, Hagenbeck High, Hagenbeck Nellie, Babe, Rubber, Media, Betz, Alice, Queen, Fanchon, Lena, Romeo, Columbia and Lou.

The three elephant act bought from Hagenbeck was presented by George Denman in the center ring of the first display. The 1910 program listed: "Herr Kassell's herd of young elephants and Collie dogs taught to present astonishing evolutions of scarce believable animal intelligence."

The old Sells Bros. hippo Dick was

The special 1910 lithograph for the Hagenbeck elephant act.



Ringling cottage cage No. 73 before going to the 1910 Forepaugh-Sells show.

slated for the 1910 show; however, he died on February 22, 1910. The February 24 *Baraboo Republic* noted that Dick had first appeared in Baraboo when the Sells show played there in 1879.

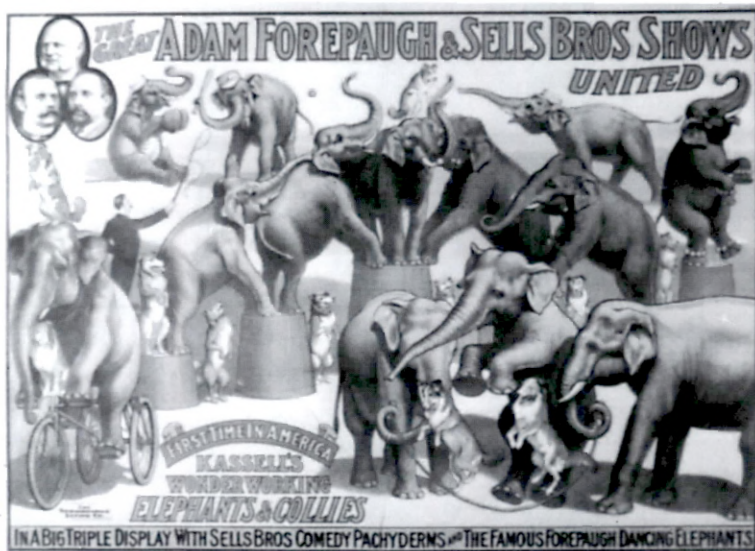
With the last minute loss of Dick, the Ringlings immediately placed an order for a replacement. On March 28, 1910 Carl Hagenbeck invoiced the show for a male hippopotamus at \$3,250. The new hippo was named August, probably in memory of the deceased Ringling brother A. G. (August).

Animal historian Richard J. Reynolds III states: "By far the most valuable animal with the show was the male Indian rhinoceros who in time came to be known as 'old Bill,' or 'Big Bill.' The Indian rhino is characterized by having only one horn. Its hide looks like it is in armored sections, thus the appellation 'armored rhino.'"

"Proof that 'Old Bill' was with the show comes from a 1910 photo showing a Forepaugh outdoor menagerie. Bill went to Ringling in 1912 and remained there until July 5, 1913 when he was sent to the Barnum show. He continued on the combined shows until his death on September 28, 1926 in Fort Worth, Texas.

"Little is known about Bill prior to being with Forepaugh-Sells in 1910. Carl Hagenbeck offered to sell an Indian rhino to Ringling in 1907. One report stated that John Ringling said he once paid \$10,000 for an Indian rhino. Information published after his death suggests that Bill was first on the 1907 Forepaugh-Sells circus. His whereabouts in 1908 and 1909 are unknown. His remains are currently on display at the Peabody Museum at Yale University."

On March 21 the circus bought eighty baggage hors-



es from A. Klee & Son for \$300 each. On March 29 they bought an additional 34 head, paying \$10,200.

During 1909 and 1910 the Ringlings made some improvements to the Baraboo quarters. The October 7, 1909 *Baraboo News* reported: "Ringling brothers have purchased the flats on the south side of Baraboo, north of the railroad."

"The present plans of the circus men are to build a car factory on the middle of the property. Through this building the cars will be switched from the main track of the Northwestern. Other switch tracks will be built to keep the cars always out of the way when not needed."

The *Baraboo News* reported on November 4, 1909: "The work on the new car shops for the Ringling brothers is well along towards completion on the south side of the river. The first section, 64 x 84 feet, is nearly up and grading for the tracks is being hurried along by the contractor."

"The building now being constructed is one car in length and it will accommodate three cars, for painting and repairs. Two more sections will be built onto the west by another season. The purpose now is to get the place ready for use this winter."

The new railroad shops provided expanded facilities to work on the Forepaugh-Sells show in addition to Ringling.

The 1910 Forepaugh-Sells train consisted of 47 cars, including three advertising cars. No listing of the 1910 train has been located. It is thought the show used 3 advance cars, 24 flats, 8 stocks, 4 elephant and 8 sleepers. One of the sleepers was a private car used by Al Ringling. The cars were of varying lengths. Four stock cars were 50 feet long, four were sixty feet long. Four flat cars were 60 feet, two were 54 feet, one was 53 feet, six were 52 feet,

Two tableau cages used on the 1910 Forepaugh-Sells circus. Photo taken while the wagons were on the 1905 Forepaugh-Sells show.

ten were 50 feet long and one of unknown length. Two elephant cars were 50 feet long, and one was 45 feet.

Additional railroad cars were purchased for the 1910 show. On February 5, 1910 three mail cars and a cafe car were bought from the Pennsylvania Railroad Company in Pittsburgh for \$6,550. Invoices from the Barney & Smith Car Company of Dayton, Ohio, dated March 28, 1910, list these new cars: "Four 60 foot stock cars, No. 14, 15, 16, 17, \$1,340 each and two 60 foot flat cars, No. 41 and 47, \$1,110 each."

One sleeper No. 63 was a former Gollmar Bros. car. Private car No. 67 with bed room, drawing room, bath room and kitchen was added during the season. A note in the December 25, 1909 *Billboard* reported: "Several surplus cars at the Barnum & Bailey winter quarters have been painted in glaring yellow and lettered with the Forepaugh-Sells title." The remaining cars probably were from the 1907 Forepaugh-Sells show, or were surplus Ringling cars.

The performance was presented in three rings and two stages. The seating consisted of 55 lengths of blues, 14 tier; 14 lengths of grandstand, 10 tier; 14 lengths of reserve seats, 12 tier. Forepaugh-Sells did not present a pageant spectacle as did the Barnum and Ringling shows, so there were no grandstand seats removed for a proscenium.

After the Ringling show left Baraboo for Chicago the winter quarters crew concentrated on finishing Forepaugh which opened two and a half weeks after Ringling.

The April 21 *Baraboo News* reported that a long line of wagons had been loaded on the Forepaugh-Sells flats that morning. The show rolled out of Baraboo for a 325 mile run to the opening stand in Springfield, Ohio on April 23.

The opening was reported in the April 30 *Billboard*: "Opening Takes Place at Springfield, Ohio, April 23-Many Feature Acts Represented on Program--Cold Weather and its Discomfort Forgotten by Enthusiastic Audience."

"The inauguration or the 1910 season of the Adam Forepaugh-Sells Brothers Circus is now a matter of history. The big aggregation, after a lapse of three years, felt the call, and in response thereto erected their big white city at Springfield, Ohio, April 23, and exhibited an ensemble of attractions, which can best be described by the modifiers, well-acted and well managed. The fact that the circus is well managed can be attributed to the competency of the men in charge. This circus only adds to the reputation of these men, whose intelligent efforts have made possible so comprehensive a form of public entertainment as the circus."

"The opening day, which sank steadily in temperature from 50 to 25 degrees, attracted many owners and managers from other circuses, all of whom concurred in the opinion that Forepaugh-Sells is a sure go, and a credit to the management. Amongst this number were to be found Al. Ringling; John F. Robinson; John G. Robinson; Frank Macart, new general manager of the Frank A. Robbins Shows and Tom Ballinger, of the Dode Fisk Circus."

"The big production was accompanied by its inseparable red lemonade, toy balloons, whips, peanuts, thunderously learned nouns and vividly descriptive adjectives, without which it would not be complete. Then, too, there was to be found the side show, menagerie and the introductory parade, which are necessary to round it out."

"All Springfield turned out to witness the big parade, which is surely a feature. New uniforms, new wagons, some gilded; some silvered, but all tinted in attractive flaring circus hues; animals, admirably well groomed and gorgeously bedecked with spangled mantels gaudily painted; musicians in gay attire, puffing music from polished instruments;

This former Barnum & Bailey hippo den was on the Forepaugh-Sells Circus in 1910.





Mother Goose pony float in a Forepaugh-Sells parade.

caged man-eaters, growling hideously at the throng, and mammoth elephants and camels stalking peacefully through streets so far removed from their native haunts.

"This parade was the creator of curiosity in the minds of those that beheld it. Unaccountable tooth-aches, dead relatives, sudden spells of illness soon visited all who felt that work would deprive them of viewing the production. The result was that many a lad who should have worked that afternoon, was possessed with that indescribable malady which induces one to witness the circus even if you do get fired. Many the mother who hid behind her young ones in obtaining the fee for entrance from her husband.

"From the parade, all next turned towards the show-grounds. The side show tent was the first stopping place. Ed J. Kelly had on display an imposing array of attractions—a sword swallower, a tattooed man, a strong jawed nail breaker, a snake charmer, a long haired importation, an Indian, a poultry orchestra, etc. Their work was well accomplished, and reflected praise on their manager.

"Now it was time for the multitude to put their hands in their pockets for the burning change in order to witness the main show. After packing through the main entrance and nesting comfortably in the seats of the spacious arena their attention was directed by means of an impelling and heralding blast from the trumpeter, to a breathing page of ancient history, when luxuriance and extravagance flourished unlimited, all vividly portrayed in the pageant that preceded the regular performance. This grand scenic effect was marked by measured step, gorgeousness and animation.

"The pageant departed, the harmonious blast blared forth once more. The show has commenced, replete with thrills, impetuous deeds, daring equestrianism, hazardous equilibrium and boneless contortionism and dental, ped-

al and muscular aerialism. Three herds of performing elephants now appear in view, one herd taking possession of each ring, where they display training that speaks complementarily for their masters, William Hayes, George Denman and Richard Smith.

"Next in turn comes a series of mid-air horizontal bar comedy acts, in which contortion is also mingled. Over the rings, the Aerial Fosters, the Kimball Sisters and the Two Franks, perform the daring circling and swinging act in creditable fashion. Over the two stages are to be found the Ellet Trio and the Three Alvos who keep up a rapid fire of unique deeds of strength, intermingled with appreciable German comedy. These acts can be complimented for their cleverness.

"The whistle blows, the rings are cleared, and three dainty and dextrous bareback equestrians—Miss Mamie Lowande, Miss Marie Meers, of that old-time family; Miss Carrie Rooney—perform their saddleless accomplish-

Carrie and John Rooney, featured riders in the 1910 Forepaugh-Sells performance.



Santa Claus pony float in a Forepaugh-Sells parade.

ments in very laudatory manner. Not to be outdone by the fair sex, a later display of similar character is presented by John Rooney, Oscar Lowande, William Melrose. Their skill is expert and their features remarkable. Forward and twisting somersaults while in motion, are performed with as much grace and ease as was ever exhibited by acrobats on a stage well padded.

"At this point a swarm of clowns enter and begin their side-splitting antics with a riot call and the hurry-up vehicle. From this time on intermittently, the harlequins provoke laughter from the throng around the arena. There is the clown policeman, the Irish waiter, the auto clown and his horn, the sprinkler, who sprinkles a sea on the hippodrome for the ship clown, whose sails are filled by the propelling blasts of the bellows clowns then there is the toy balloon clown who when on the verge of arrest, is suddenly carried skyward by these gas balloons. Slap-sticks figure largely in with the Joeys. A series of female impersonations by Fred Biggs, who cavorts around the hippodrome in the form of a hopeless old maid, made a big hit with the spectators. He is exceedingly skillful in his line, action, manner and make up, and received special mention by the Springfield newspaper scribes. Ab Johnson and Edward Walton also deserve mention for the originality and skill in their far-fetched comedy. The host of harlequins kept a smile on every face and tickled even the most blasé or lifeless. The children chuckled with uncontrollable delight at the ape-like farcicality at their pranks, to sum them up, they are good—collectively and individually.

"Slipping in without notice, the attention changes from the Joeys to Capt. Webb's collection of trained seals and sea lions. The perfection to which these intelligent mammals have reached in their feats is surely wonderful. The audience, most of whom never saw a living sea lion, and much more never dreamed that they could be taught tricks, broke out into a prolonged ap-

plause when they observed these polar specimens in their capers of ball playing, globe balancing, blazing torch juggling, and orchestra, playing. Next, Dan Curtis, Richard Welton and Charles Rooney, in the rings, engaged each person's view because of the marvelous intelligence of their horses. For Curtis, this measured step, gorgeousness and animation, act is but a forerunner to his intricate and difficult sixty-one horse act, which is truly the equine feature of the circus. To see the gayly comparisoned steeds circling alternately in different directions on tiers, obedient to their master's dictation, presented a veritably impressive sight.

"Display VI presents a potpourri of phenomenal performances by artists of skilled and diversified talents, comprised of Hyataki and Ukichi, Hines Duo, Kakural, the Clowns Congress, the Five Alpines and the Wahlund and Tekla Trio. The uncommon strength of Miss Wahlund is truly remarkable, in spite of her muscular and powerful build. All these acts deserve favorable mention.

"Once more the whistle ushers in the next display, which includes the Avalon Family in delightful and worthy equillbristic acrobatism; Joseph L. Lafferty in one ring and the Three Sisters Ortaney in the other who twist in never-tangling knots; the Two Franks, in a novel hand balancing act; A Merry Andrews and Co., the acrobatic Two Ortaneys and their performing canines, Fred Lasere and Ukichi, in some clever contortionism.

"The rings and stages clear again to allow Miss Ab Johnson, Miss Lola Jameson, Miss A. Welsh to distinguish themselves in their high school horsemanship—a good act—while Madam N. Hines and Mme. Ortaney engage the vast crowd's attention by a number of exceptional balancing and juggling while poised on a rolling sphere.

"After these globes are rolled on the stage, the tight wire performers begin their sure-footed mid-air specialties. The artists in this display are the Richards Sisters, Four Avallons, Miss Ab Johnson, Three Ty-Bell Sisters, Three Ortaney Sisters, and the Alpine Family. Each one is good, especially the lively, active, hazardous and finished performance presented by the Alpine Family. Distinctly novel and heretofore unseen.

"Again the band ceases, only to herald the entrance of the strong men and women, including the sinuous Wahlund and Tekia Trio, Hyataki and Konkichi, Hanley and Co., Hines-Kimball Troupe, Ada Bell, Edwards Trio, Taw and Ukichi, and the Laundor Trio. Good.

"Display No. 13 is now presented up in midair, which rivets the head at an

PHILADELPHIA
49th and Parkside
Avenue.
Week of May 30

**FOREPAUGH
& SELLS BROS**
BIG UNITED SHOWS
350
CIRCUS ARTISTS
FROM ALL PARTS OF THE WORLD
750 WILD ANIMALS
61 HORSES IN ONE BIG ACT
1000 PERSONS A CITY OF WONDERS
600 HORSES A SUPERB HORSE SHOW
3 ELEPHANT HEROS
125 CIRCUS ACTS
50 CLOWNS
TY-BELL SISTERS SUPERB THRILLING AERIAL NOVELTY
TY-BELL SISTERS BEAUTIFUL BUTTERFLY ACT

BIG GORGEOUS CIRCUS PARADE

ON THE STREETS OF THE CITY. SEE
NEXT SATURDAY AND SUNDAY PAPERS
FOR LINE OF MARCH.

The Forepaugh name was featured in this newspaper advertisement used in Philadelphia in 1910.

angle uncomfortable for the neck. However, cleverness and risk of life render all physical discomfiture unnoticed. Fred Lasere, Miss A. Johnson, Joseph L. Lafferty, James R. Wallace, are all swinging, climbing, dropping and twisting at the same time. The Alvarez stars in the ladder trapeze branch, deserve special mention for hitherto unaccomplished mid-air poises.

"Another thrilling equestrian performance takes the arena. The Riding Rooneys received particular notice from the Springfield papers for their novel cart and three horse tandem team act. The other rings are occupied by William Melrose, Miss Marie Meers and the

Lowandes, who, as usual do a very creditable work.

"The next display is a novelty feature, that Forepaugh and Sells can well be proud of for novelty of the idea, of construction and merit of talent. The iron-jawed angels as they flutter about with flying wings in the heaven of the White City, win deserved applause and cap the climax to the ring performances. It would not be fair to call the soaring Richards Sisters, the Ty-Bell Sisters and the Flying Minerva Sisters good—they are superlatively excellent.

"After the aerial humans have descended to the ground and discarded their gauzelike wings, the hippodrome races are announced. These consist of first, a ladies flat race—competitors, Miss H. Welch, Bessie Morris, A. Johnson, Lola Jameson, Miss J. Harrison—second, a gentlemen's Flat Race with—Jack Egburtson, Art Gagnon, Earl Bannard, Jack R. Harris, a two-horse standing race. Richard Welton. Frank Morris, Jack Barnell, a handicap coursing contest between fleet English whippet racing dogs. The clowns race, a pony against a thoroughbred horse; All nations race, Miss Bessie Morris as cowgirl, Earl Bannard as cowboy, Dan Curtis as an Indian, Art Gagnon as Russian, lastly, a thrilling four horse Roman chariot contest between Ab. Johnson and Billy Jameson.

"Now a pause, then the consciousness that the show is over fills the mind of the people; they applaud as they leave, united in opinion that Forepaugh-Sells is distinctly worth while and bespeaks the able management of such men as B. White, William O'Dell, James J. Brooks, E. J. Kelly, J. D. Newman and the many others connected with them. To the above we doff our hat, for this show was run off and rehearsed at a temperature below freezing. They have launched an enterprise of gigantic proportions and possibilities, launched it well. The circus is satisfactory to the recent patron as well as the old-timer. It embodies the cream of the old savored by the spice of the new. Consequently the *Billboard* takes this opportunely to congratulate them on the interest, compunction, unison, harmony, animation, attention and regularity maintained throughout the entire circus and its divisions."

A 143 mile Sunday run took the show to Zanesville, Ohio followed by Lancaster and Wellston, where the day was lost due to a wet show grounds.

The show entered Pennsylvania at Connellsville on May 7 and ran into opposition in Williamsport on May 21. The Buffalo Bill-Pawnee Bill Wild West show was there on May 26. A week's stand in Philadelphia from May 30 to June 4 ended the Keystone State tour.

It is surprising that Philadelphia was played as the Barnum show had been there from May 2 to 7. This is one of only two cities where two of the Ringling-owned shows exhibited in 1910.

The May 7, 1910 *Show World* reported: "The rumored cause Forepaugh-Sells late arrival in Charleston, West Virginia on April 30 was that the Chesapeake & Ohio railroad wanted an exorbitant sum to move the show."

The May 14 *Show World* reported: "William Evans, who fell from a wagon of the Forepaugh-Sells show at Marietta, Ohio, died from his injuries. Jack Harris, a jockey with the Forepaugh-Sells show, was thrown at Fairmont, West Virginia on May 5, when the feet of his horse got tangled in a rope. He narrowly escaped serious injury."

The May 14 *New York Clipper* noted: "The center and quarters poles of the Forepaugh-Sells show are painted white instead of blue and the wagons are all painted a cream yellow." Photographs of

eat peanuts and to drink lemonade, and all this during the visit of Al Ringling's particular charge, the Forepaugh-Sells show.

"The tents are pitched at Manhattan Field, One Hundred and Fifty-fifth Street and Eighth Avenue, right along side of the Polo Grounds, where the show opened June 13, after a morning parade through the uptown streets.

"The performance commences with a grand tournament, the procession including gayly caparisoned steeds and glitteringly attired equestrian of both sexes, representing all the nations. A number of the horses are left in the three rings, the riders putting them through the mazes of the garland gallops, which always excite applause. The elephants are next put through their paces. George Denman handles three in the middle ring. Some novel tricks, including the carrying of a dog, showed the exceptional adaptability of the big animals. In the other rings, William Hayes and Richard Smith exhibit-

Hines Duo gave an exhibition on the balancing ladders. Hyatake and Ukichi did the bamboo perch act.

"Dan Curtis next introduced his big horse posturing and evolution manoeuvres by a large number of horses, who at the word circle in different directions, with a galloping cordon of ponies encircling them on the curb. It was a bewildering spectacle and caused rounds of applause. Mr. Curtis later also gave an exhibition in high school equestrianism around the track.

"The three handsome Sisters Ortaney showed their suppleness in their contortion act; the Two Ortaneys had a fine acrobatic act in which they worked several dogs; the Two Franks did their hand balancing turn, which was on a par with their other excellent work; the Avalon Family proved to be clever athletes, and Joseph Lafferty showed a frog act, full of twists and tangles.

"Marguerite and Hanley, in their double balancing act, were also a strong feature, having been added June 13. They offer an attractive turn, full of novel tricks.

Then came three riders of the female kind, namely, Miss Ab. Johnson, Lola Jameson and Sadie Connors, in high school horsemanship, with their perfectly trained horses responding to every word of command or touch of whip. At the same time acts on the rolling globe were well done, with showy effects, by Madame N. Hines and Mme. Ortaney.

"The male riders were John Rooney, Oscar Lowande and William Melrose. Lowande was seen at his best in his hoop act, somersaults, etc., and all three received applause from those in their respective territory.

"The next display had the Ty Bell Sisters, the Ortaney Sisters, the Alpine Family, the Richard Sisters and the Four Avalons, all on the tight wires. It would be hard to mention which of them had any the best of it in their running, balancing, cakewalking, jumping and other stunts on their almost invisible support.

"The Wahlund and Tekla Trio showed feats of remarkable strength. Joe La-Fleur was seen in his acrobatic work, ably assisted by the tiny dog, 'Chiquita.' His backward falls from various heights were as sensational as ever.

"For the trapeze displays were announced Fred Lasere, Miss A. Johnson, the Alvarez, Joseph Lafferty and James R. Wallace.

"Double riding acts were provided by William Melrose and Marie Meers, in jockey costumes; the Riding Rooneys, in white, and the Lowandes, in showy red knickerbockers. Each team in the ring showed the highest perfection in jockeyship, and the carrying acts, leaps,



The Forepaugh-Sells Circus on Manhattan Field in New York City in 1910. The big top is at left. The menagerie tent is in the center and the dining tent is at lower right.

the 1910 show do not support this statement as every picture depicts dark-colored wagons. It appears the flaps were yellow and this may have been what the *Clipper* correspondent was referring to.

The circus played six stands in New Jersey before going to New York City from June 13 to 18. The final night performance was lost in New York when the lot flooded.

The June 18 *New York Clipper* covered the New York stand: "New York has an opportunity again to see a 'real' circus, with its tents for the big show, for the side show and for the menagerie, to sit on real seats arranged in tiers to

ed troupes of six each, with simultaneous precision.

"The Ellet Trio and the Three Alvos next had the air, their horizontal bar work with a Dutch comedian working on the bars and in the net with each act, caused laughter and applause.

"Riding acts were shown by Mamie Lowande, in orange; Marie Meers, in red, and Carrie Rooney, in crimson, short riding skirts, with a novel assortment of leaps, jumps, mounts and dismounts, in the three rings, respectively.

"Two troupes of Webb seals were shown by Capt. Webb and Fred Huling, and the nimblenecked animals played musical instruments, juggled batons, balls and torches, played ball with the trainer and with each other with astonishing accuracy, and incidentally caught a lot of fishes on the fly.

"The Five Alpines were next seen in acrobatic and balancing feats. The

double and single work were run off on schedule time.

"The Evans Family, lately added to the troupe, gave a fine exhibition of acrobatic work, the finishing trick of a double somersault from a bounding seesaw to shoulder, being heartily applauded. The family of nine includes two ladies, who are prominent members.

"The final display followed the sensational butterfly acts, with the ladies suspended by their teeth. The Ty-Bell Sisters in the center and the Richards Sisters and the Flying Minerva Sisters over the other rings. The effects were well taken care of and the ladies whirled and posed.

"The chariot races, jockey races, dog races, pony races, over the hippodrome track, were run off promptly.

"The concert after the show is given nightly, and are well attended.

"The band, under the direction of John J. Richards, includes R. C. Read, Arthur Cox, L. V. Lawler, G. W. Schreeb, W. F. Wingate, Gustave Kissel, Frank Hartman, R. I. Chards, Richard Moore, J. M. Dobie, E. W. Bridges, William Smeck, Roy De Haven, F. Moore, E. W. Gerth, Charles Bryde, W. J. Richards, Fred Detton, E. O. Miller, Chandler Stewart, R. A. Proctor, George Deter, William Sanger, Otto Deming, E. O. Ogden, Herbert Kendale, J. E. Wells, Sam Fenton, William Ralston and Ed McManus.

"William O. Dell is equestrian director.

"The clown department is a big factor, and all its exponents are ever active in providing novel stunts on the track, stages and in the rings. Ab Johnson and Harry Bayfield do the lamp post and the drunk; Karl Bamard leads the small dog on the big rope; Johnson and Bert Sutton are the fighter and policeman in the patrol wagon stunt; William Jamison has an adventure with a prop comet; W. J. Donohue does the act with the pad dog; Fred Briggs makes up deceptively as an old maid and as a red headed Gibson girl with a gigantic comb; Ed. Walton, disguised as a chauffeur, rings in a tiny toy auto; Bert Sutton and Jack Harris do a Chanticleer parade; an exploding camera is handled by Donohue and Frank Morrison; Jack Harris goes up in the air with a bunch of toy balloons and descends by means of a small parachute. An 'Essence' dance on the stages was well handled by the whole clown troupe, which also included Max Dillae, the Two Ortaneys, Buntly Brown, George Germaine, Bert Leo, Harry Welch, Arthur Gagnon and Bobby Read. Bill Jamison made a big hit with his ring fight, in which he was the trainer, announcer, referee, winner and loser.

"The side show, under the direction of E. J. Kelly, presents a number of interesting features, including Prince Mungo, who dances barefooted on sharp spikes; Rose Valerio, a handsome snake charmer; Mrs. William H. Roberts, possessor of the longest hair in the world; Harry G. Karsey, tattooed man; Prof. Levi's Rooster Band; Mrs. E. J. Kelly, whose occupation of sword swallowing does not interfere with her acting as announcer in place of King Cole, the Punch and Judy man who is temporality out of voice; Countess Ann, midget lady; Pisano, chest expansionist and iron jaw performer; M. Pagliano and Bella Italia, singing and instrumental musical duo. The colored band is di-



rected by H. Rawls. Prof. Mays is the leader; Louis Gilbert, cornet; Alex Valentine and William Smith, trombones; Richard Jackson and W. T. Howard, clarinets; Dan Lee, Alex Parker and Sam Ford, altos; Edward Ward, tuba; H. L. Rawls, baritone; J. L. Holmes, drum; Logan Ketchel, bass drum."

The June 25 *Billboard* also reported on the New York stand: "You've never seen a more disgusted, disgruntled circus crowd than the bunch who came over from Elizabeth to play a week stand in New York. If society manners had been cultivated during the winter they were cast adrift and there was plenty of water for them to adrift in, and real circus language was the only vehicle of expression that would in the faintest degree indicate the discomfort, the displeasure and the disgust of manager, performer and helpers alike.

"When they left Elizabeth it was raining, as they crossed over to New York it rained some more, and when they reached Manhattan Field in the upper part of the city, just this side of the ball grounds, it was still raining. It looked more like an aquarium than a circus field. Water covered the entire surface, here and there a little green shrub gave

evidence that beneath this miniature lake was terra firma but to call it that would be a gross exaggeration, for the ground was no firmer than quicksand. As the first wagon with its team of eight crossed a temporary gangway it sank in the oozy mud until it was more mud than wagon. With the assistance of eight more a solid spot was reached, but these spots were as isolated as an oasis in a desert. But it wasn't that reddish clay mud that had brought forth such a choice collection of cuss words as the crowd left Elizabeth, give credit where it is due, the Manhattan mud was just plain mud—but that's bad enough.

"It's easy enough to pitch a tent when the ground is solid and the stakes hold,

The Forepaugh-Sells big top on the ground during the 1910 season. Although trade papers reported the wagons were painted a cream color, the baggage wagons, at least, appear to be a dark color, perhaps green.

but believe me, it took a solid half day to rig that top and even then the gang wasn't sure it would stick, as fast as one stake was driven and a guy rope fastened, another would pull up. It was the toughest job the gang had tackled, and they've had some bad ones.

"When John Shay woke Monday, almost at break of day, he gave one glance where Old Sol should have been, frowned and turned in for another nap. He'd almost decided that the rain simply wouldn't let up and it would be the same old story, a good show with no one to show it to. But though the sky was overcast it gave promise of a fair day, and John rubbed his hands with glee. He had the show, he had the place, it was up to the weather and the people.

"Imagine his joy when each car, both surface and elevated, reached the grounds jammed to the guard rail. Visions of a big week, capacity business, even faint hopes of a few hundred

turned away. But, alas, poor John was destined to disappointment, as the crowd surged toward the gates it paused not, except here and there a straggler, it rushed on to a field just next door, where the Cubs and the Giants were battling for pennant honors. But that's the way of the world. If it isn't a rainstorm or a brainstorm that keeps the crowd away its a ball game or a celebration, something that ought not to be. But for a dismal day and wet grounds the opening performance had an audience which, while it did not pack the tent to capacity, gave every evidence that the week would prove a profitable one.

"A circus under canvas is a novelty, a curiosity in New York. A location in a rural one night stand could not have afforded better opportunity for keen enjoyment that the tent covered, muddy arena in Manhattan Field. Those who had seen the Barnum and Bailey Circus at the Garden realized that they were under canvas witnessing a circus as their cousins see it and they made the most of it.

"Beverly White had heralded his show as the biggest, best circus ever seen in the East, his wagons redder, his animals more ferocious, his calliope louder, etc., etc. Well, they may have been, and the way the crowds gaped at them at the monster parade swept along the highways and byways of the metropolis he probably told the truth.

"Old Sol favored the management with a spasm of iridescence just as the gates were opened, and that canvas certainly did draw some heat. The depression was simply immense, a steam room wasn't in it. Well, John J. Richards raised his baton, and the superb Military Band started on a repertoire as extensive as it was enjoyable a half hour of harmony and then the grand tournament paraded majestically around the arena. It was a spectacular number. Animals gayly comparisoned were mounted by richly costumed men and women, who represented races of all ages and creeds. Egyptians veiled in splendor with Philistines, Arabians, Abyssinians, etc., while heralds, knights, foot soldiers, archers, etc., helped to form a brilliant kaleidoscopic view of the people, the animals and the dress in every known age and clime.

"As usual the animal giants were one of the featured attractions. The ball playing, dumbbell tossing numbers caught the popular fancy, but what pleased most was to see one of the herd take a box handle between his teeth, not with his trunk, and carry it around the ring.

"The Aerial Fosters gave a clever display of aerial treats requiring skill and nerve. The hand to hand catches and other nerve racking deeds make it one or the foremost acts of its kind in the circus game. The Elliots, in their aerial acrobatic horizontal bar feats, give a performance as original as it is daring. Kinker, the Frogman, did a few twists and turns on his aerial perch which awed and amazed those who watched him. Kinker is certainly there with the contortion act.

"Miss Mamie Lowande is an exceptionally clever horsewoman. Her dainty displays of bareback riding were highly appreciated. Miss Marie Meers is certainly an artiste in her line. Her act is



The clown Police Patrol wagon was built for the 1910 show by Moeller. It was also known as the "hurry-up" wagon. C. P. Fox collection.

novel and interesting. Miss Carrie Rooney gave an exhibition of graceful, artistic and finished riding.

"Capt. Webb's seals and sea lions entertained for quite some time. The ball juggling, band playing and globe balancing numbers called forth rounds or applause. The swinging of blazing torches by these inhabitants of the polar regions were both mystifying and awe inspiring.

"Hyataki Kakwai and Ukichi gave exhibitions of unique feats of equilibrium and juggling. Dan Curtis offered what is billed as the greatest trained horse act ever seen. When in motion, this act is probably one of the most carefully designed most spectacular horse acts ever produced. Sixty-one horses are employed, and as each circle of animals moves in a different direction, the effect is most original.

"The Avalion Family, equilbristic artists, scored with their clever athletic feats. The Two Franks presented an exceptionally novel act. The unique hand balancing, which is most prominent, has seldom been equalled. They stand almost alone in their combination or muscular strength and ease and grace in manipulations. The Two Ortaneys,

with the assistance of their acrobatic dogs, have many original tricks, which help to make their act both interesting and amusing.

"To Miss Lola Jameson the honors are due for a very clever high school act. She has her horse under perfect control and if applause counts for anything, Miss Jameson scored a hit.

"John Rooney, William Melrose and Oscar Lowande contested for the plaudits in a bareback number. Both Rooney and Melrose are experts and masters of acrobatic horsemanship.

"The Alpine Family gave a novel high wire performance. The many new feats introduced, the grace and ease upon the wire of each member of the troupe make this act a pronounced success.

"The Hines-Kimball Troupe won the admiration of every one under the big top by their original and daring evolutions and somersaults. Nerve and muscular dexterity stamp this act as far superior to many of its kind. The Ada Bell Edwards Trio have an act which is not only clever but amazing. Joseph L. Lafferty is quite a twister. His many twists leaves one's eyesight in a bad state of twisting, due to the many twists and untwists.

"The Ty-Bell Sisters have one of the cleverest acts ever presented under canvas. All of their aerial work is performed while they are suspended in air by their teeth. The act is well dressed and easily won the admiration of the crowd. The Richard Sisters and the Elliots also scored in a similar act.

"The host of funny fellows, whose nonsensical yet ludicrous exhibition introduced many new and most comical clownish stunts. Their pantomimic feats and acrobatic acts are a series of mad-cap frolics, which if not edifying, are at least entertaining and amuse. Among those who are most prominent in the clownish congress are Max Dillae, Billy Jameson, Bobble Reed, Earl Bannard, Edward Walton, Sig. Gomez, George Searcy, Frank Morris, Ab. Johnson, George Jeniers, Jack Egbertson, Fred Irish, Jno. Deorlo, E. W. Donahugh, Jack Harris, Bert Lea, Fred Biggs, Ed Grinaldo, Fred Deorlo, Jack Barnell, Arthur Gagnon, Burt Sutton, George H. Gifford, Adolph Monstier, Harry Bayfield, Ed Murray, Signor Frisco, Ed Schmidt, Dan Ryan and Miguet Oteri, Halley's Comet, the Police Patrol, the Severed Woman, and the Animated Lamp Post were the most prominent clown numbers.

"All in all, it was one of the strongest aggregations of circus performers seen in New York in some time. With an

even break of good luck and fair weather conditions, the season although well advanced, will undoubtedly result most successfully for the Forepaugh and Sells Bros. Show."

A short note in the June 25 New York *Clipper* stated the No. 3 advertising car had been struck by thirty freight cars while standing in the New York Central freight yards in New York.

On June 20 Ralph Peckham wrote to the show in North Adams, Massachusetts: "I am enclosing a bill for Pullman car which reached you at Philadelphia. Mr. John Ringling asks that this bill be held until he is with the show, and that the matter be brought to his attention so he can arrange about payment after looking over the car." This may have been a private car for Al Ringling. Al did not have his own car on the Ringling show.

After New York the show headed for New England and showed Pittsfield, Massachusetts on June 22. It arrived there at 10:30 in the morning after a late departure from Poughkeepsie. Due to the late arrival the parade was cancelled and the matinee started at 5 p.m. During July the show played in New Hampshire, Maine, Massachusetts, Rhode Island and Connecticut. While the show was in Massachusetts a young first of May joined out in the cook house. His name was George Washington Smith and he worked his way up through the Ringling organization to become general manager in 1938.

Forepaugh was back in New York state at Mt. Vernon on July 30 and after a few days made a 110 mile run to Bennington, Vermont on August 4. Bellows Falls, White River Junction, Montpelier, St. Albans, Burlington and Rutland completed the state's tour.

The August 20 *Billboard* detailed the New England tour: "Before the close of another week this season's visit of the Forepaugh and Sells Brothers Circus to New England will be history. As it is recorded upon the pages of time the one thing that will mark it as unusual enormous business done by the big circus in the land of blue laws. Ever since the show came into New England by way of Biddeford, Maine, New England has demonstrated that it was show hungry.

"With the Forepaugh and Sells Brothers Shows it was not a case of merely giving a show, because the colossal amusement institution has given its patrons more thorough satisfaction than any other show that ever visited this section. The entree into New England was marked by the real coming of circus weather. The early spring of 1910 was remarkable because of the incessant rain. In June however, the clouds, which until then had been continuous,

lifted and Old Sol demonstrated that he still was a part of the solar system.

"Departures from the circus have been few. The roster of the dressing room, instead of showing any decrease, will show an increase. On this roster, also, will be found every name that marked it when the show opened at Springfield, Ohio, April 23. Resignations in other departments have been remarkably few.

"At Stamford, Connecticut, Cy Perkins, boss canvasman, resigned. Joe Miller--the same old Joseph D., that seems to be a fixture with big shows--added to his burden of boss property man, by taking on the canvas department. He and Charles (Silvers) Holland became associate boss canvasmen.



John J. Richards and his thirty piece big show band on Forepaugh-Sells in 1910.

Holland asked that Miller work with him for a while, as Holland had not long been with the show when the responsible post was offered him. However, he proved so apt in the position that Joe Miller shortly will resume his duties at the back of the lot, leaving Holland to handle the big top..

"Under the direction of Miller and Holland the show has moved with rapidity. Three hours is the limit of time between unloading and the moment when everything on the lot is in readiness. In the matter of breaking camp the associate bosses have accomplished wonders. The big show is never out until ten o'clock. It is seldom indeed that any vestige of it remains on the lot at midnight.

"The fair ground lots of New England will not soon be forgotten by the Forepaugh and Sells Brothers Circus. Many of the fair ground buildings were converted into dancing pavilions by the lovers of sociability. At Bangor things varied somewhat. The circus invaded a

skating rink after the first performance and skated away an afternoon. In the coast towns bathing parties were in order. With the show are many expert swimmers, and several of the women with the company have become more or less adept as a result of lessons given them by older swimmers.

"The general health of the show has been good. Dr. Frank Ellet, however, has been kept busy dressing minor injuries and breaking up sickness in its primary stage. Dr. Ellet, also, is quite a veterinarian. At White River Junction one of the racing dogs broke his leg. Two hours later the injured member was in a plaster of Paris cast. The patient is doing well, and Dr. Ellet hopes to remove the bandages in another week.

"Ed J. Kelly, manager of the side show, was the recipient of many remembrances on his birthday, last Friday. The side show people presented him with a gold-headed cane and two boxes of cigars. The boys in the ticket wagon gave him a pair of gold cuff buttons; his wife gave him a diamond stick pin; and Hal La Pitre, who handles the reserved seat tickets, gave him a handsome pearl set in in old Egyptian mounting.

"Harry Curtis, twenty-four-hour man, was the victim of a singular and painful accident at White Plains, New York, Sunday afternoon. Several boys on the lot were throwing rocks at each other in fun. One of the missiles struck Curtis just above the ankle, rupturing two blood vessels in the leg. In spite of the injury Curtis kept on the job.

"Capt. John Brice, former chief of police of Ironton, Ohio, recently joined the circus. He succeeds Fred Puckett, of Muncie, who resigned when the circus was in Haverhill, Massachusetts. Capt. Brice has made many friends since he joined.

"Bert Loveridge, also twenty-four-hour man, was called home last week

because of the illness of his father. Before leaving for the Loveridge home in Marcellus, Michigan, he turned his work over to Alvin M. Davis. Davis was programmer with Gentry Brothers show last season. He is a protege of J. D. Newman, with Forepaugh-Sells. Before taking up twenty-four-hour work Davis was lithograph checker ahead of the circus.

"J. J. Richards, band master with the show, has gathered quite a bunch of laurels this season. In many cities the critics made favorable mention of the band. In addition to directing the band, Mr. Richards is now teaching one of the acts with the show the art of bell ringing. Mr. Richards' programs have been marked by the latest popular stuff, which, of course, takes well with the public.

"The stock with the show is in wonderful shape. Its general appearance has been the cause of many complements. Henry Welsh has charge of the stock. Harold (Blacky) Diller, of Columbus, Ohio is his assistant. Both are making records for themselves in getting the show to and from the lot, and in moving the heavy vans in parade without accidents, despite the New England hills.

"Discussing the show in generalities, it may be truthfully said that no other circus ever gave the public more satisfaction than has the Forepaugh and Sells Brothers Circus. The parade is the source of unstinted praise. The color scheme, blue, red, and yellow, is so charmingly carried out that the parade stands to the front among pageants of its kind. The general appearance of the women with the show has been the cause of much favorable comment.

"The performance itself has won the unqualified approval of the amusement-loving world. The criticisms of those attending the afternoon show are of such class that they have much to do with giving the Forepaugh show the unusually large night patronage through this section.

"One act that gives especial satisfaction is the sixty-one horse act. Dan Curtis, with the aid of Jacob Lauer, boss of ring stock has the sixty-one horse act in the finest possible shape."

The circus went back to New York State at Glen Falls, on August 12 and stayed until August 27 at Lockport. A Sunday run of 166 miles next took it to Ashtabula, Ohio.

The September 3 *Billboard* reported: "Sunday afternoon August 21, at Cortland, New York many of the show people went out to Sig. Sautelle's home, where the visitors were made honored guests of the day. Mr. Sautelle entertained many of them at

dinner. The showmen reciprocated Monday by having the veteran place his feet one more in the stubble field beneath a cook tent dome.

"One of the happiest men with the show at the present time is William. W. Chambers, better known in the show world as the Star Kid. Mr. Chambers is head animal man. For four weeks he was in terrible suspense owing to the illness of his fourteen year old son. The younger Chambers was stricken with typhoid at his home in Sellsville, Columbus, Ohio is now on the road to recovery.

"Alvin M. Davis, who took Bert Loveridge's position while he was away, has returned to his regular charge, that of checking lithographs ahead of the show. Davis made many friends during his temporary turn at twenty-four hour work. None was more glad to see him get away so creditably than Loveridge. Curtis, the other twenty-four hour man, was also delighted at Mr. Davis' success.

"George Denman, head elephant man, has distinguished himself this year with big elephants. At Syracuse, August 19, the nerves of the elephant men were put to test. The parade was moving down Genesee Street. A woman standing near the curb became interested

when the elephant herd came along. While her attention was absorbed in some other direction she released her hold on a baby carriage in which sat an infant. It went out into the street right in front of two elephants. The elephant men expected the herd to swerve, but one or two pachyderms planted a foot in front of the vehicle and held it there until one of the boys dropped from an animal's head and pulled it back to the woman on the sidewalk. The action of both animal man and animal won hearty applause from the throng that witnessed the situation.

"Denman has with him the boys that started at the beginning of the season. They are Richard Smith and William Hayes, who work the elephants in the rings with Denman and Norman Johnson, Oscar Voght, Albert Neison, David Milberry, Harry Clausen, George Mihlauer, Harrison Case, Fred Weber and Clarence Eddy.

"At Haverhill, Massachusetts, the boys showed great presence of mind. Two horses, hitched to a heavy coal wagon ran away. Denman and two of his men forced them to the sidewalk. One of the horses, in trying to get away, fell. Denman and his aides, by their efforts, threw the other horse and quieted both before the team was allowed to regain its feet.

"Leonard Prentiss, engineer of the steam stake driver, is back with the show. He dropped off at Burlington, Vermont, to have a cut on his face attended to. The wound was at first ignored because of its slight size. Blood poisoning set in, however, and acting under orders from Dr. Ellet, he took the injury in time to prevent further complications.

"Felix Axtell, who in the show world is known as Felix Ortaney, is a much delightful man. He came to America five years ago to become a citizen. He wanted freedom for his children. On arrival he took out his first papers. He has finished the necessary five years residence required by the naturalization law. When the show closes Felix is going to New York and greet the Goddess of Liberty as one of her alien charges should. The fact that he can become a full-fledged citizen on application has rejuvenated the head of the Ortaney Troupe."

During September the show moved across the Middle West through Ohio, Indiana, Illinois, Iowa Missouri to Oklahoma. The night show was lost in Belle Plaine, Iowa on September 16 due to wet grounds. The same happened on September 23 in Albany, Missouri.

The September 24 *Billboard* reported: "Something that is unique, and little short of remarkable, exists with

Front cover of the five page 1910 Forepaugh-Sells Circus route sheet.

Official Route

Season 1910



Miles Traveled 11,531
Towns Visited 174
States Visited 21
Number Performances 354
Sunday stands 1, 2 performances.
Showed in New York City, N. Y., week of June 13th to 18th and July 30th one day.
Number of weeks 30
and 5 days.

Permanent address and winter quarters, Baraboo, Wis.

Date	Town	State	R. R.	Miles
Apr. 23	Baraboo	Wis.		
	To Springfield	Ohio	C&N.W.-CI&S Bldg 4.	325
1st wk.	SUNDAY			
April 25	Zaneville	Ohio	PCC&StL&C & M. V.	143
April 26	Lancaster	Ohio	C. & M. V. Ry.	43
April 27	Wellston, no show wet grounds	Ohio	H. V. Ry.	58
April 28	Portsmouth	Ohio	B. & O.S.W.Ry	53
April 29	Huntington	W. Va.	N&W&B.O.	47
April 30	Charleston	W. Va.	B&O-K&MRys	101

Forepaugh and Sells Bros. Show to-day--some twenty weeks after the season started. Nearly every man, woman and child that was with the circus on the opening day is still found on the roster and many more, the need for whom developed through the increase of business, are on hand to extend the successful season of 1910.

"Another thing about this season that is worthy of note is that the show has followed a route that brought nearly every one with it to within a stone's throw of home. Many have taken advantage of this to run in for a day. Such things have tended to keep the whole company in the best frame of mind and happy.

"Mr. Al Ringling could hear from afar that fish were biting well in Wisconsin lakes. He studied a short while and then could stand the temptation no longer. He went to Baraboo for a short visit to the fellow who pulled the boat-while he practiced on the bass.

"The vacation was a fruitful one. Mr. Ringling, accompanied by his wife, and Dr. Irving, of Baraboo, rode in the automobile from Baraboo to rejoin the show. With them came Miss Theresa Schadel, of Baraboo, who will make an extended visit to the show as the guest of Mrs. Ringling. Nearly every day has been marked by the visit of some show-man or show women to the circus. At Bloomington, Illinois, five nephews of equestrian director, William O'Dell, dropped in. Two of them Mr. O'Dell had not seen for twenty years, and the others he had never seen.

"Advance, Indiana was represented by more than one hundred visitors at Crawfordsville, Indiana. The Forepaugh and Sells Brothers Shows broke up the Advance band when it joined out the Deatrick boys for the ticket seller's band. Wilbur and Charles Deatrick had a lengthy visit with their parents.

"Joe Cramer, better known in the show world as the Giraffe Boy, joined the side show at Indianapolis. Vincent McKee, of Logansport, Indiana joined the ticket sellers at Indianapolis. Edsel Keves of Zanesville, Ohio, who joined the show at Springfield, Ohio, has changed jobs. He is now on one of the side show ticket stands, having given up work on programs.

"Harry Nolan, an old-time ticket seller, joined at Muncie, Indiana. S. D. Stevens, of Hillsboro, Ohio, joined as a ticket seller at Marion, Ohio. The reason for these annexations are that other men who held the positions have been ad-



The Adam Forepaugh & Sells Bros. kitchen tent in Lewiston, Maine on July 4, 1910.

vanced a point along because of efficiency well proven.

"Frank Huling, who works the Webb seals, has been a busy boy recently. He has had to deal with the routine of the United States customs department. When he brought his animals back to America. They were placed in bond to the extent of several hundred dollars. He has had to ask a renewal or a continuance of the bond. The filing of affidavits, etc., necessary in such cases have kept him pretty busy. Huling will take his seals back to Europe for another continental tour this winter. He figures to leave America about January.

"Otto Cordis, head chef in the cook tent, is back with the show. He had a touch of malaria and laid up for repairs at Indianapolis.

"The Marion, Ohio, and Bloomington, Illinois, papers spoke very highly of the sentiment shown by the circus folk when in those towns. At Marion a committee from the show smothered the grave of Jimmie De Wolfe with flowers. The Marion papers declared that no more beautiful tribute could have been shown the departed showman.

"William Chambers, was near enough to Columbus, Ohio, recently to run over there for a day. He went to visit his son, William, Jr., who is recovering from a severe attack of typhoid fever. Chambers found the youngster fine, though weak from the long siege. His condition, however, was so favorable considering everything, that his father may be numbered as among the happiest men in the show business."

The show was in Amarillo, Texas, for a matinee only on October 3 after making a 168 mile Sunday run from Woodward, Oklahoma. Another 133 mile jump took it to Sayre, Oklahoma for another matinee only. A 114 mile run was

made to El Reno, Oklahoma the next day.

A 250 mile Sunday jump was made to San Angelo, Texas for an October 17 stand. A 100 mile run took the show to Brownwood, Texas for another matinee only. The show stayed in Texas until November 4 at Mt. Pleasant for an afternoon only.

While in Texas the revenue department tried to hold the circus up for two licenses each day, one for each performance as opposed to one for the day. The show quickly put John M. Kelley, its attorney, to work to solve the problem. The result of his effort was reported in

the November 5 *Billboard*: "Austin, Texas October 20. Ringlings' circus won a victory in the district court October 19, when John M. Kelley, attorney for the Ringlings, and Allen, Hart & Patterson of this city, appeared before Judge Calhoun and secured an injunction against the state revenue agent from making further arrests of employes of Ringlings' Circus or issuing attachments against its property pending a further settlement of a question which is now in the courts.

"The judge decided that a day's performance from 2 o'clock in the afternoon until 10 at night constituted but one performance, and that but one license of \$250 should be charged.

"This injunction prevented state revenue agent McDonald from collecting more than one tax for each day of thirteen days engagement of the Great Adam Forepaugh and Sells Brothers Shows United, commencing at Weatherford on October 21, and terminating at Tyler on November 4. The injunction also forbids Capt. McDonald from instituting civil or criminal suits and causing arrests in any attempt to collect more than one tax at each of thirteen places set out in the petition.

"This injunction saves the Ringling Brothers \$6,000 or more, in licence fees for the Forepaugh-Sells Shows alone. The first of the continuous performances was given at Corsicana, where McDonald caused arrest to be made."

The show made a 280 mile Sunday run from Tyler, Texas to Pine Bluff, Arkansas for a November 7 stand. The rest of November was spent in Louisiana and Mississippi. Forepaugh-Sells closed the season in Sardis, Mississippi on November 23.

During the thirty week 1910 season the Adam Forepaugh & Sells Bros. Circus traveled 11,531 miles, visited 174 towns in 21 states and gave 354 performances.

Just when the editors thought they had used every billing photo that was ever taken, I came up with this gem. Photo No. 1 is all about banner tacking. More about that in a minute.

To be truthful, I thought Doc Miller and I had worn out the topic of the advance in previous attempts but when the editor saw this photo, he said to go ahead and write this article. In addition to explaining the pictures, there are a lot tidbits about billing that will vanish if someone doesn't put pen to paper. And soon. Most of the old bill-posters are dead and I'm not feeling so spry myself.

As to the title. I should probably name this "A Potpourri in Paste" to be up-to-date, but I try to shun these yuppie expressions. Like "multi-sheet." That one really drives me up the wall. Never once was the term ever used on a circus advance. It being the invention of some dilettante armchair aesthete of a later generation.

But to get on with the topic, let's go to the lead picture, or "image" to you of the younger set.

The old time billing crews included a group known as "tack spitters" or more properly "the banner brigade." This photo shows just such an aggregation from the Hagenbeck-Wallace car. This is a scene that will never again appear so let's study it carefully and see what story it tells.

Right off we notice that our subjects are attaching an advertisement to the wall of Cleveland's old Hotel Mecca. The

Photo No. 1. The Hagenbeck-Wallace banner crew tacking a date for a 1928 indoor stand in Cleveland, Ohio. All illustrations are from the author's collection unless otherwise credited.

BILLPOSTING MISCELLANY

By Dave Price

date was early 1928 and the show was making its season debut in that wonderful indoor circus building, the Public Auditorium. It was a great show, featuring Clyde Beatty of course. Orrin Davenport had the riding act and Cheerful Gardner the elephants. Spec was "Geisha" (for the second year, but they hadn't seen it in Cleveland so who's counting?).

Back to the picture, let us not assume that these coveralled characters, these rogues of the rooftops, had a few moments before strolled into the lobby of the Mecca and suggested that the manager might be able to use a few passes for his family in exchange for the side of his building.

Not the case at all! This "hit" was lined up weeks before when the slickest of the slick boys on the advance came to town in business suits for the express purpose of approaching the powers that controlled the skyline of the city. Banner space was contracted in a professional manner.

In the time-honored circus tradition, the owners were paid off in passes. But none of your ordinary litho passes, thank you. When these were presented at the gate, there was none of the customary demand that the bearers pay "hospital taxes" or the like. High class

bannbanners hits were worth the best the show had to offer. The best, of course, being top drawer reserved seats and damn the taxes.

Now let's see what took place once the guys were up on the building. Two ladders were laid on the roof with the ends extended over the edge. Two men sat on these to hold them in place. A second set of ladders was then hung from the first two. Notice the mechanisms holding the ladders together so that the hanging sections could not slip off the ends of the first set.

It being probably late March, or at best early April, the foursome were all bundled up with coveralls and caps. The "sitters," however, wore plain outfits while their colleagues below advertised Coca Cola on their backs. Banner crews often drew crowds in the streets and it was worth the time of the Coke people to furnish free coveralls to the crew. A piece of change could also have been involved in the transaction.

The cloth banners were not always printed in the same sizes as paper but you can see that this is something like we would normally term a 15-sheet, that is to say three sheets high and five long. The important thing to notice is that it was printed on, or later "frozen" into one large piece, so that once the billers began to tack, there was little likelihood of the banner blowing away in the high winds that accompanied this type of billing.

There use to be a true story of a man who had nine sheets blow away from him before he quit in disgust.

Photo No 2. Banner tacker photo that appeared on the 1943 Ringling-Barnum program cover. Pfening Archives.





Photo No. 3. Hagenbeck-Wallace bill-posters covering Russell Bros. paper in Biloxi, Mississippi in 1934.

Not shown in this photo are the pictorial banners that were added after this "date."

One old Ringling-Barnum biller used to tell of some of the banner crew who would grandstand for the gawkers on the sidewalk, by trying daredevil swings and stunts on the ladders. The car managers were never amused by such antics but it was the boast of the banner brigade that never once in the history of the art did a banner tacker fall to his death.

Occasionally banner tackers were able reach the side of a building by going up from the roof of a neighboring building, rather than down the side of the building to be tacked. A great picture of this set-up can be seen on the cover of the 1943 Ringling-Barnum program (photo No. 2). Allyn Pierson remembered the guy shown in this photo but now Allyn is dead and I forgot to write the guy's name down. If someone out there knows it, I wish he would write and tell me who this tack spitter of old was.

Of course the term "tackspitter" originated with the use of tacks which were carried in the mouth and literally "spit" one by one onto the head of magnetic hammers. I'm sure most of the readers are familiar with the emergency measure taken by those guys who were so unfortunate as to swallow a tack: they simply ate the soft center from a loaf of bread and hoped for the best.

The tacks were not driven into the bricks, but into the mortar. After a building had been bannered for a few years, the mortar would begin to crumble and fall away. The billers then started carrying strips of wood which they could drive between the bricks and then tack their banners to the wood.

Shows also carried a "banner puller" who, during the afternoon of the show's last day in town, would remove the expensive banners and send the pictorials up to the advance for reuse. While there were no banner tackers who fell, there was Rex Lee, a banner puller who

caught pneumonia on the job and died. You may remember his brother Frank "Frontpage" Lee, the great press agent.

The guy in the upper left of photo No. 1 is "Sandy" McPherson of Nashville. He was paid \$115 a month and shared a berth on the bill car for his labors. The show held back \$10 of this for the first five months to insure that he would finish the season.

When I started working on the advance during the Eisenhower era, the older guys would say, "You're from Nashville. Then you know Sandy McPherson." That must have been the first thing Floyd King ever said to me, but I'll give you my Floyd King story later on. I didn't know Sandy, but I made his acquaintance the next winter. He had worked on the various corporation advance cars back in the twenties. Unable to kick the habit he operated the "snipe" in Nashville for years.

"Snipers" were local guys who were available to post bills or put up window cards around town whenever a show came through. They had the best locations squared from year to year and it was to the advantage of a car manager to do business with them. I got to meet a lot of the old timers that way. Fellows like Bill Backell in Philly, Bill Oliver in St. Louis, and Clyde Carlton in Detroit. You never had to look them up; they knew the show was coming and would appear as if by magic.

If a town had no snipe, a larger show might occasionally do business with "the plant," which is to say the commercial firm that owned the billboards. Outfits like General Outdoor or Foster

Photo No. 5. An example of a local plant posting show paper on their standard billboard location. Pfening Archives.



Photo No. 4. Lithographers pulled Russell paper, replacing it with Hagenbeck-Wallace bills in Biloxi in 1934.

& Kleiser. We called the latter outfit F & K and it was an axiom that where you see "F" you see "K."

Anyway Sandy McPherson used to give me a few week's work every winter sniping with him. In the late 1950s and early 1960s when the Ringling-Barnum show had gone indoors and eliminated the bill car, they used to have Sandy bill the show in Nashville for its annual February stand. I think Sandy really lived for this. We'd go up into southern Kentucky and as far south as the Alabama line. Stopping in dozens of small towns, I'd make the square with an arm load of window cards while Sandy hit the town daub.

At one particular daub, he would always say, "Tom Daily used to put forty sheets on that one." When Sandy died, he left me his foot locker, full of old *Billboards*, show correspondence and lithos from his days ahead of Hagenbeck-Wallace and the Floto show.

Art Beeth had a great billing story that needs to survive. Art went back so far that he called Ben Wallace "Colonel Johnson." He used to winter in Chicago and pick up a little snipe work when he could. During World War I the government hired local billers to put up lithos for the Third and Fourth War Loan drives. Merchants were afraid to turn them down, lest they be thought unpatriotic. So the billers got even with all the store keepers who had for years refused to let them lithograph their show windows! One particularly nasty haberdasher's establishment got his windows completely lined with the admonition that "these better be here when the



Photo No. 6. A Cape Girardeau, Missouri street car covered with a billboard advertising the Hagenbeck-Wallace Circus in 1932.

government inspector comes around."

One winter Art got on with a local plant and one day they sent him out to Aurora to post a "frozen" 24-sheet for Coca Cola, meaning one with all the sections pasted together so that the bill did not have to be put up a piece at a time.

The billboard was right across the street from Col. Clint Finney's house and while Art was posting the board, he heard a familiar voice behind him say, "I never saw a frozen 24 before." Art never even looked around as he snapped back, "The hell you haven't; I used to post them for you on the Ranch show!"

Now let's get to the next group of photos (No. 3 and 4). When Fred Pfening, Jr. began his series on billing twenty years ago, he asked me if I had a picture of a billposter covering the paper of another show. At the time I couldn't come up with anything. But when Francis Kitzman went to that great daub from whose bourn no biller ever returns, he left me his scrapbooks. And

therein I found this great set of pictures that tell their own story.

You can see that these snapshots were made through the window of an automobile. I imagine for the purpose of filing a protest with the billposters' union. The Russell show was billed into Biloxi for the first of November, 1934. Here we see a group of Hagenbeck-Wallace billers in Biloxi billing their Gulfport date, October 24, by pulling Russell lithos and posting over a Russell daub. Note that the Hagenbeck-Wallace crew have discovered that they are being photographed and are facing the camera.

The first 3 sheets of a Clyde Beatty 6-sheet are seen going up on the daub. You can see the 25c and 50c admission on the Russell paper. The photo of the window work is dark but you can see the Hagenbeck-Wallace one sheet date and a close inspection shows the litho-

Photo No. 8. When the Barnum and Ringling circuses were combined in 1919 the show continued to use up paper from each show. This 1919 view shows a Ringling leaping tiger bill in the middle of a large daub in Pueblo, Colorado.



Photo No. 7. The Miller Bros. 101 Ranch Wild West wrapped a street car with paper in Quincy, Illinois in 1927. Pfening Archives.

grapher putting up a pictorial of the Giraffe-Neck women from Burma.

Photo No. 6 shows a novel approach to opposition. The Downie show played Cape Girardeau, Missouri on September 12, 1932 and Hagenbeck-Wallace was coming the following day. As crowds lined the sidewalks for the Downie parade a chartered streetcar made its way down the main street carrying elaborate Hagenbeck-Wallace billboards on the sides! A few of the Hagenbeck-Wallace opposition brigade are shown too. The Ranch show advance also used street cars on occasion.

Photo No. 8 is of a 1919 daub for the combined Ringling-Barnum show, the first year of its existence. Notice the Ringling title only appears on the 16-sheet leaping tiger, which most young collectors call a charging tiger. Of course this was a bill left over from the pre-combination days. But even more interesting is the title bill, a 20-sheet, on the side of the barn with the Barnum & Bailey title at the top and the Ringling at the bottom!

The silhouette shown against this daub is a young Francis Kitzman. He told me that in the early days of the combination, the billers would identify themselves to owners of barns, walls, and show windows as being with the Barnum show or the Ringling show, depending on what section of the country they were billing.

I guess you need to know about "box brigades." Some writers have commented that the old "country route" billers used to post their paper near the railroad tracks to impress the show managers, as if those guys had nothing better to do on the run than sit up all night looking out the windows to check the billing as they passed through the countryside. These postings were known as "owners daubs."



Many of the railroad towns were billed by a box brigade, which consisted of a couple of billers with a book of mileage and a large wooden crate containing their paper, a bucket of paste, and a short-handle brush. At each little stop they would be dropped off on the platform to bill the burg before the next train came along. One of the guys would hurriedly make the main street with a hod of lithos while the other looked around for the town daub, usually some shed near the station which had been posted for years.

So the story got started that they were putting their paper where the manager would see it, when in fact they were just trying to avoid lugging their gear all over town. Have you ever tried to carry a brush, a bucket of paste, and a heavy bundle of posting paper around town with just two hands?

Oh, I was going to tell you my Floyd King story. Of course we knew to call him "Mr. King" and if ever a man deserved that respect, he was the one. Mr.

King was strictly a hotel man and Glenn Parkins tells the one about Mr. King once locating him in a Holiday Inn, back when they were the newest looked good for the show when one of its agents stayed in a "tourist court."

I came back with this one: I went to the Beatty-Cole advance in 1961, directly from working in the elephant department under Steve Fanning and I'm sure I didn't present the snappiest image in my somewhat well-worn attire. Mr. King took one look at me and said to car manager Steve Kuzmicz, "Son, get that boy to a dry goods store."

Photo No. 10. Another example of one circus covering another's paper. In 1938 Eddy Bros. motorized circus (owned by Charles Hunt) partially covered a large daub of the Robbins Bros. rail show. Pfening Archives.



Photo No. 9. Circus advertising cars sometimes posted a special stand of paper on the last day of a season. The Downie & Wheeler No. 2 car posted this daub in Front Royal, Virginia in 1912. The name of each person on the car was listed. Pfening Archives.

Nicknames were many and varied on the car. Like Dirty-neck Parker, Thousand-sheet Russell (also called 8-High Russell), a couple of guys called "Wingy" (Shaffer and Johnson) because they were one-armed billposters, Ducky Brown, Wimpy Haskill, Frenchy Faverau, Dry Fred Curry, and Coo Coo Birdlegs Crowther.

Dry Fred broke in on the advance of Jerry Mugivan's Robinson's Famous advance. When I knew him we were on the Famous Cole together. We made thirty-one dry towns in Texas the spring of 1959 and Fred was having to take liberal doses of bay rum and vanilla extract to hold back the demons. In one Safeway store, he was purchasing a large bottle of the aforementioned when the clerk gave him a quizzical look over the top of her glasses. "Madam," Fred assured her, "I'm about to shave and bake a large cake."

Did you know that the brotherhood of the brush, that is to say the advance advertising arm of the circus business, included a North, South, East, and West? C. D. North, Harry South, Tom East, and Charley West were the actual names of four billers back in the days of

wrapping up buildings with circus paper. And speaking of names, Paul Hale told me that Johnny Brasil used to team him up with George Hardy just for the sheer pleasure of yelling, "Hale and Hardy" each morning when handing out the hods.

Bill cars used to have names too. In 1891 the Adam Fore-

paugh Circus used four advance cars named Husler, Rattler, Cannon Ball and Settler. The original Kelly-Miller show had a sleeper truck called the Iron Lung. Herb Walters had his Blue Room. On the Cristiani show we called the truck Elmer's Hideaway. Hagenbeck-Wallace called their advance car the old Cheese Box. Let me close with a poem Bill Oliver put on his Christmas card one year. You don't have to be an English major to recognize the inspiration.

THE OLD BOX

Backward, turn backward oh years on your track,

Let my faltering steps, in reverse shift their tack.

Dress me up in some overalls, paste-slick and torn, and a hat that flops over my ears so forlorn.

Then give me a brush that is seasoned and true, a bucket of "dope" and some 24's too.

Where the daubs are the roughest, just show me the way.

Let me sheet up a route again, just for today.

Let me slumber once more in the bunk that was mine.

While the old "cheese box" rambles along down the line.

Take me back to those buddies I knew yesteryear, for a glimpse of the faces, toil-hardened but dear.

Let me hobnob again with "Mac," "Frenchy," and Joe, fast brothers with paper on any man's show.

Real artists with blackjack and stud too were they, let me look o'er their shoulders again while they play.

What a rumpus we raised every morning at five, rolling out of our blankets like bees from a hive.

Town wagon or country, what came in the draw, was ours without quibble by billposting law.

Happy-go-lucky, far-wandering men, from Banger to Frisco, Mobile to Cheyenne.

Right in the midst of it all let me stay,

Billing the show again, just for today.

MORE ABOUT BANNERS

The use of cloth banners on circuses began shortly after the turn of the century when the development of coated fabrics provided the surface on which to print. The fabric, originally called oil cloth, was used as table cloths that could be wiped with a damp towel.

Colorful banners were tacked on excellent downtown locations that could not be posted with paper. They were expensive and difficult to handle, but they could be used more than once.

The banner crews were usually a special brigade traveling independently of the bill car. Usually they would work a few weeks ahead of the show, but frequently would tack wait banners months ahead of show day, when there was opposition.

A banner squarer arranged for the locations, passing out complementary tickets in exchange. Some building owners were hostile because of banners being tacked in the past without permission. It was always agreed that the banners would be removed on circus day by a banner puller.

The puller used a long handled stick with a fork on the end that was wedged under a tack. The banner was wrapped on the stick as the tacks were pulled from one side to the other. While many banners were ripped during the pulling and could not be used again, most were reused.

A banner crew carried two sixteen foot ladders, a coil of rope, fifty pounds of tacks and long handled eight ounce magnetic hammers. The rope was used to hoist the ladders to the roof of higher buildings. On two and three story buildings the bannermen could work from the ground. The ladders were put together to allow the tacker to go as high as thirty feet. The extended ladders were steadied by guy ropes from the ground.

The banner crew was up at dawn and were at work by 6 A.M. when there was less confusion and fewer cars on the street.

Cloth banners were never over three sheets high. The men, however, prided themselves in laying out an attractive, well balanced selection of pictorials and dates.

Multiple levels of banners allowed all size displays. The date banners were usually printed in red, sometimes in blue.

Lithograph companies provided banners, using some of the designs from the same size wall work. Some banners came from other sources. In 1909 Ringling Bros. bought banners from the Cleveland-Akron Bag Co. They charged 75 cents for a 9 sheet (84" x 122"). These companies usual customers were flour mills using cloth bags with printing on them.

Banners were not used by smaller circuses that frequently played small towns without high buildings. Their

A Sells-Floto Circus crew tacking banners for the opening of the 1931 season indoors at the Coliseum in Chicago. Pfening Archives.



needs were satisfied with standard bill posting on barns and fences. One exception was Welsh Bros. which used a six sheet banner.

The Barnum and Ringling circuses used quantities of banners as did the Buffalo Bill-Pawnee Bill Wild West show and Sells-Floto.

The Hagenbeck-Wallace carried three bannermen on advance car No. 2 in 1914 and 1915. Through the 1920s the Hagenbeck show continued to use three tack spitters. In 1916 there were two bannermen on the Al G. Barnes Circus. Sparks Circus carried three bannermen on the advertising car.

When the Miller Bros. 101 Ranch Wild West returned to the road in 1925 it used five bannermen, traveling on the advance car.

Nine sheet cloth banners supplied by Central and Illinois printing companies of Chicago in the early 1930s cost \$1.53 each. A nine sheet banner from Erie cost \$1.17. In the middle of the depression in 1937 Central charged \$1.71 for a nine sheet and 96 cents for a six sheet.

The new 1935 Cole Bros.-Clyde Beatty Circus used two brigades in addition to the bill car. The opposition brigade carried eight men, some of which were banner tackers. By 1942 the Cole show was using four bannermen on their brigade. In 1943 there were eight bannermen. From 1944 to 1947 Cole used from three to five tack spitters. By this time only Ringling-Barnum and Cole were using banners. The Dailey, Beatty, Russell, Austin and Arthur railroad circuses of the 1940s used only posting paper. There is no record of banners ever being used by a truck circus.

In 1945 the Ringling-Barnum opposition brigade was managed by Lee Conarro. It consisted of a banner squarer and five bannermen. In 1946 and 1947 there were six bannermen.

In the 1950s Ringling-Barnum continued to use banners. With Central out of business the show turned to the Chicago Show Printing Co. In 1954 Chicago supplied the show with an 18 sheet lion-tiger banner at \$11.55, and a 12 sheet tent-elephant at \$6.96. Various 9 sheet designs were \$5.18 to \$5.55 and various 6 sheets were \$3.18 to \$4.05. The date sheet banners were printed on heavy paper by Empire Show Print of Chicago. A 6 sheet cost 66 cents and a nine sheet, 98 cents. Fred D. Pfening, Jr.

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During the circus season it was a common occurrence for Mr. John to have me serve on his palatial private car, the *Jomar*. The name stood for John and Mable Ringling. Willie, the Japanese cook, and I would start to get his breakfast around one in the afternoon. At 1:30 he would ring the buzzer and I would take him a bottle of mineral water that he drank before he took a shower. About a half hour later he would buzz again. That was the signal for Willie to start getting breakfast on the fire. I would rap on the door and then enter the bedroom and tie Mr. John's shoes. He was then ready for breakfast. His breakfasts were always the same. It consisted of one pound of cherries, haved and pitted and chilled, four to six grapefruits, haved and sectioned, a large platter of corned beef with six to eight poached eggs, fried potatoes, toast and Sanka coffee.

After putting away all that food I would hand him a pure Havana cigar, nicotine free. They were made to his specifications. Along with the cigar was a tooth pick.

In the early 1920s the Ringling-Barnum cookhouse did not have electric power. All the refrigeration for meat and vegetables came from ice. During that time I was the private waiter for the Ringling clan. Part of my job as to keep the ice box filled with six spring chickens, eight double lamb chops, six Porterhouse steaks and a quart of heavy cream. When the food started to ripen it had to be replaced, whether Mr. John was on the show or away on one of his trips in the *Jomar*.

Roland Butler sketch of John Ringling. Pfening Archives.

Charles Ringling had a standing rule to be served the same food as was served to the entire personnel. When it was time to pack up the big dining tent the Ringling's private dining tent was also packed away. One day as I was packing the dishes away Mr. Charles walked in and asked if it was too late to eat. If so he would drive on to his private car. I

THE CIRCUS STEWARD

John and Charles Ringling

As I Knew Them

BY JOHN M. STALEY

told him I would find out and I checked with the chef. The chef said everything had been dumped into the garbage barrels. After looking the barrels over we figured the meat could be salvaged. I went back to the private tent and set the table, then to the kitchen to pick up Mr. Charles' salvaged dinner.

The private dining tent was used only as a convenience for the Ringlings and their friends. It was near enough if they were on the grounds to drop in for a sip or bite, or a full meal. The tent was larger than it looked outside. The table could seat six people comfortably. It had an ice box that was kept stocked with food and drinks. They could fix a "Dagwood" if I was away on an errand. There was a water cooler containing iced spring water. There was a coat and hat rack, a wash stand with basin, a towel rack with a large mirror.

There were three reclining chairs. A set of eight heavy China dishes, silver and linens were on hand.

Each time we moved I had to pack the dishes in newspaper to avoid being broken.

The tent had screened windows on three sides with canvas curtains outside that could be raised or lowered to let in air or keep out dust or rain. There was a regular size screened door with removable canvas curtains. A canvas fly over the tent kept some of the hot sun from beating down on the inside. It also let air circulate between the tent and the fly.

Before I took over the tent it was spotted in back of the cookhouse and was not easy to reach. I moved it to a spot near the marquee of the big dining tent. All personnel had to enter and leave through the front door. Many a day Mr. Charles would come over early and sit outside

the awning and chat with both the workmen and the performers.

I remember one day when I was downtown and did not get back to the lot until lunch was almost over. Mr. Charles had been in and helped himself to whatever he wanted to eat. I started out to say that lunch was late. A large crowd was waiting outside for the flag to go up signaling that they could eat.

One of the head ushers got tired of standing in the hot noon sun and noticed that Mr.

Charles' chair was empty. He walked over to the private tent and flopped into the chair. Mr. Ringling suddenly appeared and in a few chosen words told off the head usher. That was the last time anyone sat in that chair.

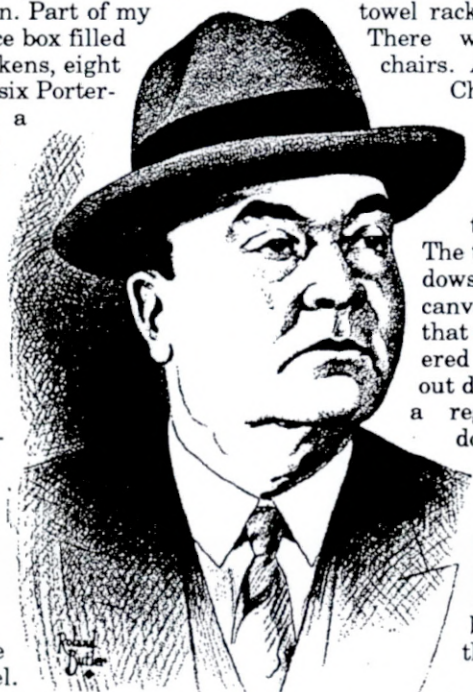
Mr. and Mrs. Charles Ringling had their luxurious private car *Caledonia* attached to the train. They had a man and wife team who did the cooking and housekeeping.

Mr. and Mrs. John Ringling also had a man and wife with the same duties. They also employed a Japanese cook and a secretary. The *Jomar* was always attached to either the front or rear end of the train.

Mr. John was not as staunch a circus man as his brother. He never stayed any length of time on the show. On the spur of the moment he would have his secretary get the *Jomar* on a fast passenger train to New York City, Sarasota, or to the hills of Montana to check on his oil wells or the railroad he owned out of Ardmore, Oklahoma.

After combining the Ringling and Barnum circuses in 1919 the show did not go to the West Coast until the circus exhibited in Los Angeles, California September 11 to 14, 1922. At that time I was the private waiter in the Ringling's private dining tent on the grounds. One afternoon I was sitting out front of my tent awaiting the afternoon performance when three men strode over. I didn't recognize them until they were upon me. They were Charles Chaplin, Douglas Fairbanks and Harold Lloyd. After passing the time of day one of them asked what the tent was used for. I explained and asked them to come inside and see how we put up and served. They were indeed surprised. One of them remarked that it would be a perfect set up when on location making a picture. As they were leaving Fairbanks said that I had the best snap of a job he had seen so far on the circus grounds.

Another afternoon I was sitting in my usual chair which was placed near the screened door. Young Richard Ringling drove up with some friends. He asked if



I could hustle up some food for him and his guests before they attended the matinee. After helping them from the car and seating them I went to the regular kitchen and roused the staff cook who was taking a nap between meals. I had him fix up a large plate of sandwiches, a platter of potato salad and a plate of sheet cake that was for the evening meal. I made a large pitcher of ice tea and hustled it on a tray and took it back to the private tent. With the tray of food raised over my head, I opened the screened door with my other hand. I started to go inside, but the tray stayed outside as it was wider than the door. With apologies to the guests I called to one of the kitchen helpers to come and clean up the mess. This time I took my own tray, which I should have done in the first place, and went back to the kitchen for another tray of food.

After they finished eating they still had plenty of time to make the afternoon performance. As they were climbing into their car they thanked me for a lovely lunch.

A Snack for John and Charles

During the time I was private waiter for the Ringlings only one time did the brothers have a meal together. The circus was billed to exhibit in Buffalo, New York for two days, May 30-31, 1922. The performances the first day were sold out to the Shriners. The fez boys had also contracted for the erection of a large tent to be used as a refreshment stand and snack which was off limits for all workingmen. The working boys also were ordered not to enter the big top between the matinee and night show as the Shriners were using it for drill and degree work at that time.

It was a pleasant night and I was sitting in front of the private tent. John Ringling's chauffeur drove up and told me Mr. John would be over later for a sandwich. With that order I went to the kitchen and told the night cook what I would need. After returning to the private tent I straightened up the table and chairs. I got out the linen and plated silver and a set of China and set the table. A center piece of assorted fruit went on the table and all of the standard condiments.

The table was similar to those in the dining tent, but much smaller. Two people could sit on each side and one on each end. All circus type tables were of the same



John Staley in front of the Ringling private dining tent in 1920. Pfening Archives.

design. It consisted of four jacks, two stringers. Two irons went into the stringers that held the table top. There were seat planks on each aide and chairs on each end.

Mr. Charles arrived first, around eight p.m. He informed me that his brother would arrive shortly and to rustle up anything left over from supper. Knowing Mr. John's expectations I knew that was out. I fired up the Coleman lantern earlier so I handed Mr. Charles the evening paper. Mr. John did not arrive until much later.

Their dinner that night consisted of soup, fried double pork chops, American fried potatoes, green beans, lettuce and

Doc Miller, cook house front door man, and John Staley in front of the Ringling private tent on July 4, 1924 in Huntington, West Virginia. Pfening Archives.



tomato salad, pie and coffee for dessert.

After eating they sat for a long while talking. By then the night performance was over. That was the first and last time they ate together.

Mr. John and the Coleman Lamp

We were showing Bridgeport, Connecticut on Decoration Day 1923. There were plenty of old timers from the Barnum show visiting with friends. Mr. Charles had dinner in the private dining tent. I was about ready to drop the top when Mr. John's chauffeur drove up and gave me the bad news that Mr. John and his party would be over in about thirty minutes for dinner. Before I started to put the tent back in shape I located Ollie Webb, the cookhouse steward, and told him the bad news. He was fit to be tied as most of the wagons were nearly loaded and the dining tent was about to be dropped. The wood ranges had been dumped and loaded on the wagon. They had to unload one range,

get a fire started and wait to find out what the guests were going to eat. Everything came to a sudden halt, not one wagon could be sent to the train. My equipment for the private tent was pieced out over the eight wagons. Mr. John and his party did not arrive until an hour later. It was getting dark by then. There was no electricity at that time for the cookhouse.

I had my trusty Coleman lantern going full force. The party had Porterhouse steak that night. They must have weighed three



Charles Ringling's yacht *The Symphonia*. Pfening Archives.

pounds each. After dessert and coffee they sat and talked. It seemed like they would never leave. It was around ten o'clock when I helped Mr. John with his coat and brushed his hat. The menagerie had been torn down, loaded and on the way to the train. The performance was nearly over and the cookhouse was still on the lot. The train crew was waiting for the cookhouse wagons at the crossing so they could load the flats. Normally the Squadron was loaded and ready to leave town around ten o'clock.

The Yacht *Symphonia*

The Charles Ringling family were just plain folks. At no time did any of them put on the dog or try to be Ritzy. Mr. Charles would just as soon talk to the workingmen as his highest paid performer. Many a time I saw him pitch in and gave a hand around the circus. Be it a sunny or muddy day the same applied to Mrs. Charles.

During all the years I was steward on Mr. Charles' yacht there were never any gourmet meals prepared or served. Many times Mrs. Charles would disapprove of something I had bought for the table. When aboard the yacht Mrs. Charles brought all the ingredients from the galley to the dining room to make bread and rolls.

There was never a vacuum sweeper on their yacht, although there was an electric generator on board. All the sweeping was done with a straight broom. Most of the time I used a small whisk broom and a dust pan.

There was a large pilot house, a music or living room, a large dining room, a large double stateroom, three smaller staterooms and a small stateroom for a maid. All were carpeted from wall to wall. The maid was not there all the time.

On one occasion we had a party of nine on board for a ten day trip to Miami and back. Mrs. Charles brought

her house maid along to give me a hand. The maid promptly got sea sick the first morning out. That was the end of the maids. Mrs. Charles had three beaded dresses that she brought along if they were entertaining or going to the opera in Miami. Any time she put on one of those dresses there were sure to be beads falling off into the carpet. Some of them got crushed, which is where the whisk broom came in handy.

Charles Ringling was an avid golfer. Each winter on the yacht we always had a two week trip scheduled to Shark River. When the Captain took the boat up the river and needed to turn it around by hand an eighteen foot motor launch was lowered from the main deck. A row boat was also lowered from the upper deck for the folks that were going fishing. A launch went with them. With the Captain at the helm and the row boat trailing they went up the river as far as the launch could navigate and then transfer to the row boat. It was virgin territory for fishing.

Mr. Charles did not have a ship to

Charles Ringling at age fifty-eight. Pfening Archives.



shore radio telephone. He wanted to be alone with nature and let the world go by. There was no way for him to learn about the big fire in the Bridgeport winter quarters. The fire destroyed the two story paint shop, the blacksmith shop and a number of wagons stored on the first floor. He first learned about the fire when we stopped in Naples to call home and let them know when we were due in port.

The John and Charles families did little fraternizing. John's wife Mable was only on the yacht one time during the years I was aboard. That was a card party Mrs. Charles gave for fifty-two women friends. There were card tables all over the yacht.

Kansas City in 1923

The Greatest Show on Earth played two days in Kansas City on September 30 and October 1, 1923. The first section arrived bright and early. The train was spotted and starting to unload when the clouds opened with a torrential rain storm.

The show grounds was located on a long sloping hillside with the cookhouse spotted at the bottom. After three or four hours the rain picked up speed and force draining from the hill. We had to dig a deep trench to stop the water from flooding the dining tent. It was a useless task. A crew dug a full size ditch through the dining tent. Men were stationed day and night to keep the ditch open.

All of the first day and into the second they tried to raise the big top. Early the second day they tried to put up the side poles. One was raised about ten feet and then they moved to the next. By then the first one had slid back in the mud. It was a useless struggle.

Around three in the afternoon of the second day Mr. John came on the lot. He took one look and called the show off. The men worked like Trojans the rest of the day and into the wee hours of the morning to pack up and move to Topeka, the next stand.

My Ride To Sarasota

Bridgeport, Connecticut had been my second home during my days on the Barnum show. I had worked for Charlie Henry in the cookhouse in winter quarters. When the Ringling show came to Bridgeport in 1918 I again worked for Joe Dan Miller. I fell into the job of head waiter my first year in quarters. Over the years I could always be found upstairs in the cookhouse.

Even during the years I was steward on Mr. Charles yacht I would stay in quarters until after Christmas. I remember the time I was due to leave for the South. It was one of the boom

years, probably 1925 when it was almost impossible to get transportation as the railroads were booked weeks in advance. Time was running out and I had to be in Sarasota not later than January 1.

I had been to the New Haven passenger depot and left without a ticket. While in the business office I spotted Mr. John's secretary, Charles Kennaly, and told him my tale of woe. He said he would check and let me know later. The next morning I was called to the office and Charlie gave me the good news. I was to leave Bridgeport that evening for New York City, get off in Grand Central Station and take a taxi to Penn Station where I was told to see the train master who would take care of getting me to Sarasota.

I called Amos Sperling, my cook, and told him to meet me at Penn Station on the double as we were going to be on our way shortly. It was about midnight when Amos and I went aboard the train and checked with the Pullman porter who gave us our car number. The next morning I awoke early and looked out of the curtain of my berth into the aisle. There was only one other berth with the curtain closed. That had to be Amos.

The conductor told me that our Pullman car had been switched on at the last minute just as the passengers were



John Ringling and President Calvin Coolidge in Washington, D.C. in 1924. Pfening Archives.

boarding. That is why our car was at the end of the train. Amos and I were the only passengers in the car all the way to Sarasota. Mr. John's secretary had used his connections with railroad officials to get us to Sarasota.

The 1919 Title

During the organizing of the Ringling

Bros. and Barnum & Bailey Combined Shows, John Ringling wanted the circus he had managed, Barnum & Bailey, to get the top billing in the new title. Charles would have no part of that idea. He insisted that Ringling Bros. be at the top. During the fall of 1918 the brothers had different titles sketched, then discarded. One of the discarded ones I saw in the office was Ringling Bros., Barnum & Bailey, Adam Forepaugh & Sells Bros. Combined Circus.

Winter Quarters Location

It was generally known that John Ringling wanted to winter the circus in Sarasota, Florida where both he and Charles had homes. Charles was against the move. He had two good reasons. The first and main one was that the Bridgeport quarters was only fifty miles from Madison Square Garden in New York City. All the supplies needed to feed, house and build the circus were in easy reach. The animals were acclimated to the Northern weather. The second reason was the show would have a thousand mile train movement from Sarasota. He was concerned about the animals falling victim to cold on the run. He was concerned about feed and hay having to be shipped in from out of state. Charles Ringling died on December 3, 1926 and the big show moved to Sarasota early in November 1927.

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1895

Walter L. Main's Grandest and Best Shows on Earth in 1895 played briefly in Kansas, showing at only four towns, Galena, Pittsburg, Coffeyville and Parsons, all in the southeast corner of the state.

The show moved from Webb City, Missouri, to Galena for exhibitions on September 3. The Galena Times, Republican and Post all carried two-column ads describing the wonders to be seen on circus day. The ad in the Times proclaimed, "WALTER L. MAIN'S GRANDEST and BEST SHOWS on EARTH. Coming in all its Vast Entirety, for One Day Only, at GALENA, KS., SEPTEMBER 3, 1895. Presenting Wonders, Feats and Features from every known land. Making in one Monster Amusement the Greatest Shows, All Told, Beneath the Shining Sun. Athletic Sports and Pastimes-of the Ancient Ages. A Royal Roman Hippodrome. 26 Kinds of Soul Stirring Races 26. SCORES OF DENS OF RARE WILD BEASTS. 5 Bands of Soloists 10 Kinds of Music Hundreds of People. Countless Number of Horses and Innumerable Novelties, All in the MAGNIFICENT STREET PARADE, MORE THAN A MILE IN LENGTH, AND FREE TO ALL.

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Letterhead used by Main in 1895. It is black with title in gold. Pfening Archives.

ONLY BIG SHOW COMING Nothing of the Old Can Compare With the New

Vol. IV. Chapter Five. Part Two
BY ORIN C. KING

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ROYAL JAPANESE, MISS GRACIE THOMAS The World's Greatest Equestrienne. MR. FRANK MILLER, America's Champion Bareback Rider. A FULL SCORE OF LADY AND GENTLEMEN RIDERS OF WORLD WIDE REPUTE. A BAND OF SWARTHY SONS OF ARABIA. ETHNOLOGICAL CONGRESS OF STRANGE PEOPLE. CAPT. PIERRE PERIER Will make two dives from the top of a tower 100 feet high, free, in the open air, at 10:30 a.m. and 6:30 p.m. One ticket admits to all the combined shows. Two complete exhibitions daily a 2 and 8 p.m. Doors open 1 hour earlier. Tickets on sale at Haines, Loomis & Co.'s drug store on day of exhibition at regular prices."

A handout in the Times explained that the circus was, "A TRULY MORAL SHOW.

"The Great Walter L. Main Shows are announced to appear at Galena in all

their vast entirety on September 3, and for one day only, giving two complete performances, afternoon and evening. All of our exchanges speak in the highest terms of this great amusement enterprise, and the many 'tough hangers-on' which are so frequently found with large shows are made conspicuous by their absence. There is not a game of chance of any kind permitted on or around the grounds. All the attaches are gentlemen, and there is not a loud or profane word spoken.

"It is a wonderful sight to see the three rings and elevated stages, all going at one time, with entirely different acts. Performers picked from the best the world affords, and there is more than three score of them, whose combined salaries would more than equal twice over the entire expense of the every day circus.

The daily free street parade is one mass of glittering magnificence, containing numerous open dens of rare wild beasts, ten kinds of music, herds of elephants and camels, and the finest imported horses ever seen with a tented amusement enterprise. It is worth coming miles to see, and takes place daily at 10 a. m. rain or shine."

Walter L. Main as pictured in his 1895 route book. Pfening Archives.

The Times remarked that, "Walter L. Main's circus pays a city license of \$25 for the big show and \$5 apiece for the side shows. Too Cheap."

Another handout admitted the fact "that the Walter Main shows are the largest that ever toured the United States (and) it is not surprising that every one is going to avail himself of the opportunity to see this massive amusement enterprise. No amusement, whether tented or otherwise, has ever caused the preliminary enthusiasm throughout Cherokee county that the Walter Main Shows have by the announcement that they would appear in Galena September 3.

"In view of the fact that this wonderful zoological, ethnologic, equine and hippodromic exhibition is the superior of all similar enterprises--employing as it does more cars to trans-



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ROMAN HIPPODROME
4 BIG CIRCUSES 4
IMPERIAL JAPANESE
TROUPE
ALI MAJOU ARAB
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SPECTACULAR
ENTERTAINMENT
2 ELEVATED STAGES
OLYMPIAN SPORTS
TERPSICHORIAN
PASTIMES

port it, more people to conduct its various departments, more horses, wagons, larger tents and the greatest number of performers ever amassed under one management, it is not surprising that it is today the world's representative shows.

"We suggest to out-of-town people the advisability of coming to town early so as not to miss the grand street parade that takes place daily at 10 a. m., rain or shine. It contains five bands of music, ten kinds of music in all, including the grand golden calliope, a band of real Scottish bagpipers, and several musical novelties absolutely new to the American people. There is a whole caravan of massive carved cages, gilded chariots, mounted knights and ladies, a score of comical clowns, herds of elephants, camels, midget ponies and the finest collection of highly bred horses ever brought to this country. After all, the parade is only preliminary to the most remarkable exhibition of arenic, hippodromic and zoological marvels ever collected by one man."

In each town Main used a handout praising Gracie Thomas.

"One of the distinguishing features with the grandest and best shows, which will be seen in all their unapproachable completeness at Galena, September 3rd, is the notable equestrian act performed by the world's most famous Miss Gracie Thomas, a petite and handsome young horsewoman, whose surprising accomplishments have made her the idol of every European city. No other lady rider has ever achieved that high grade of excellence accomplished by this gifted young artist. Even her professional rivals accord her the palm of superiority and point with pride to her as their leader. No prettier picture can be conceived than this young girl, endowed by nature with rare beauty of form and face, dancing and pirouetting upon the back of a swiftly running horse with the same ease, grace and abandon as a premier behind the footlights of the mimic stage. Miss Thomas is, however, only one of the scores of exclusive features which are daily presented by this colossal tented exposition, which, as a whole, far surpasses any amusement enterprise the world has ever known."

Advertising car No. 1 with 30 men, according to the Galena *Post*, arrived on Monday, August 19. Car No. 2 struck the town a week later.

Main's press department dutifully exaggerated all the features of the show, but frequently abused the privilege. A handout in the *Post* claimed that, "It requires four massive trains of especially constructed cars to transport it from town to town; four of the most thoroughly equipped and handsomely decorated



advertising cars ever built are brought into service to herald its coming and more than one thousand people employed, besides three hundred of the finest horses over owned by any amusement institution. There are three rings, two elevated stages and a quarter mile hippodrome track all going at one time during the performance."

After show day the *Post* reported that, "The circus trains began arriving Tuesday morning over the Frisco between two and three o'clock and as usual the small boy was at the depot to greet them."

"By 9 o'clock the tents were all pitched on the race track in the southwest portion of the city and the streets were full of people waiting to see the parade."

"The country people kept arriving up to the noon hour and the backwoods lovers with popcorn ball and ginger bread attachment were not amiss."

"The fakirs were present in large numbers, the rubber balloon man also plied his vocation, and the merry-go-round did a rushing business."

"All the surrounding towns except Joplin were well represented, the most of the people having taken advantage of the electric road to Webb City the day before to see the circus there."

"The street parade at 11 o'clock was good and was witnessed by fully 15,000 people. The afternoon and evening performances were up to the average of the best traveling circuses and the per-

The Ohlson built steam calliope was repaired following the 1893 wreck and was with the Main circus in 1895. Pfening Archives.

formance entire was neat and clean. The equine display of Main's circus was far above the average, and lovers of horses feasted their eyes on the beauties with a longing look, and no doubt the 10th commandment was broken by several.

"The menagerie display was far beyond what was expected."

A strange handout appeared August 24, in the *Pittsburg Daily Headlight*, strange in two respects. First, the name of the show was unmentioned; second, the date of the exhibitions was given as September 14, instead of Wednesday, September 4.

Advance car No. 1 papered Pittsburg on August 21.

"The Walter L. Main's advertising cars both one and two are models of neatness and good order," the *Headlight* reported. "No. 2, which was here today [August 28], is in charge of C. A. Clarkson, a veteran circus advance man. The middle is occupied by the office and desk of the manager, while in one end is arranged the sleeping apartments of the employees, while in the other end is the place where the highly colored lit-

The Walter L. Main Circus lot in Bellefonte, Pennsylvania on May 28, 1895. Pfening Archives.





The No. 2 band on a tableau in an 1895 Main parade. Pfening Archives.

erature is stacked ready to be taken down and spread over the bill boards in the various towns the show is to visit. Bert Wilson, an experienced man in circus bill posting, and pretty well known in the west, is along with the car."

Ringling Brothers' World's Greatest Shows also noted the coming of Main's aggregation. The conflict between the shows was described by the *Headlight* as, "A small sized war is on in this city between W. L. Main's and Ringling Brothers, the two 'greatest shows on earth,' and as a result the former has a corps of bill posters laying here in wait, in charge of one of their shrewdest and most experienced advanced men to see to it that they do not get the worst of it in any way from the Ringling Brothers corps who are here awaiting the erection of the bill boards to advertise their show. The aggregations have just recently begun to invade each others territory and it is hot work and liberal advertising between them and many are the tricks resorted to in order to detract business from each other."

The paranoid Ringling show was not

A packed midway of the Walter L. Main Circus in 1895. Pfening Archives.



scheduled for Pittsburg until October 2.

The day before Main's arrival the *Headlight* carried on the front page an advertisement half a page deep by seven columns wide telling the public that, Only One Grand Big Show Wednesday "Sept. 4th. It will Positively be Here in all Its Glory."

Separated from the above by a cut of three equestrians and another of acrobats was the command, "Wednesday September 4th. Don't Confound This Date with any other."

At the bottom of the ad was, "The ONLY SHOW in the WORLD that has 'WALLACE,' a real riding LION."

"The ONLY SHOW in the World that has the champion bareback rider of the WORLD. WM.DeMOTT."

"Nevada, Mo., *Democrat* says: 'The best show ever here; has a world-wide reputation for completeness."

"Sedalia, Mo., *Daily Capital*; 'The whole show, consisting of street parade, menagerie and circus is first-class in every particular and the best ever seen in this section."

"THE GRAND, GLITTERING STREET PAGEANT WILL TAKE PLACE PROMPTLY AT 10 O'CLOCK One Ticket Admits to All."

"Remember Delays are Dangerous. We are Soon With You."

On another page the *Headlight*

warned its readers, "Although the managers of the Walter L. Main shows take all precautionary measures possible to prevent the usual number of followers that usually invest large aggregations of the kind he has this season, it would be a wise idea to commence a sly vigil for petty thievery and burglaries tonight and keep it up until a night or two after the show. This suggestion is not intended as an insinuation against the morality of the great Main show, but it is a fact that the best regulated shows on the road are unable to altogether guard against these marauders that follow in their wake. Then home talent takes advantage of the visit of the show to burglarize and steal in the hope that it will be charged to circus followers. With all this in view it is a timely suggestion for citizens to keep their ears and eyes open while asleep as well as possible."

Despite the warning of the *Headlight* several citizens suffered losses to nimble-fingered thieves.

"As far as heard from two gentlemen's gold watches and an open faced silvertine watch, two ladies gold watches and one imitation diamond shirt stud was the harvest of missing articles yesterday during the show. One man lost his watch and chain on a crowded street car as he was going out to the grounds and the man with the paste diamond lost his in the same manner. The silvertine watch disappeared from its owner's pocket while at the ticket wagon waiting for an opportunity to spend his 25 cents for admission. The other gentlemen's watch went during the hurrah part of the show in the afternoon. One lady lost her watch while in the side-show and the owner of the other one does not know or can even approximate at just what time her's did go. That a few of the light fingers were in the city yesterday can hardly be a mistake and it is likely that the goods missing will turn up in a few days in some 'hock' shop or fence in some city."

At the matinee there occurred a performance not on the bills.

"After Wallace the riding lion had give its exhibition in the ring and returned to the cage the large Bengal tiger which occupies the same cage suddenly sprang onto Wallace and sunk his jaws into the lion's neck. The two animals rolled and tumbled about the cage in their mad struggle, but the tiger did not let his hold go. Attendants rushed to the cage with hooks, scrapers and any other sort of weapon they could pick up. They punched and prodded the tiger to force him to let go of the lion some little time before he gave up. He was then taken and chained to the other side of the cage."

Circus day in Pittsburg was satis-

factory to all. The *Headlight* reported that, "Show day came this morning in all its glory with the blare of trumpets, brass bands, red wagons, gorgeous banners, spangled riders and all the other attractions that go to make a veritable circus day. The country swain and his lassie paraded the streets, hand in hand, munching candy, peanuts and occasionally patronizing a lemonade stand after about the same manner as in days of yore. The boys were plenty at the tented city in the south part, eager to carry hay to the elephant or water to the horses and the cook tent in the hope that they would be remembered when the show opened. The grafters and fak-ers were as numerous as ever and the blind and crippled did not fail to put in an appearance on the street with an old squeaky accordion from which they ex-torted a very poor quality of music. In short everything that usually infests a town or city on circus day was here in all its glory, even to the balloon man."

"The great white tents in the south part of the city was the mecca towards which thousands wended their way all day from the time the show first landed in the city. The street car lines did a rushing business, from about ten o'clock and it is safe to say will continue to do so until late tonight. There was an im-mense crowd at the afternoon per-formance, and everything that could be utilized as reserved seats was used. Af-ter the parade the huge tents were sur-rounded with a packed crowd for a great distance around. The parade was pro-nounced the best that has been in the city in a circus way for many a day. The horses with the Main show are without doubt about the best ever seen. They do not evidence the fatigue usually seen among horses with great aggregations. The drivers and performers who par-ticipated in the parade wore nicely col-ored costumes, devoid of that travel stained appearance generally noticed in shows at the closing months of the tent-ing season. The show is really a good one and far greater than it was when here before and it is the general verdict that Walter L. Main has been adding considerably to his laurels since his last visit, a few years ago."

Anyone who had any official contact with the show became a celebrity. "Con-ductors Crowley and Hunter and En-gineers Johnson and Yocum," according to the *Headlight*, "brought in the Walter L. Main show trains over the Frisco this morning. They arrived at Waco, Mis-souri, at the same time the storm did and were compelled to stop until the wind and rain passed over."

The day after the exhibitions the *Headlight* reported that, "Although the crowd at the show last night was not quite as large as in the afternoon, the

attendance was highly satisfactory. The pro-gram was carried out in full just the same as it was in the afternoon which is a very un-usual thing with ag-gregations of this kind. Not an act was in the least slighted or hur-ried through with. This alone entitles the Walter L. Main show to a liberal patronage from our people when it again visits our city. The side show was lib-erally patronized and was very much ap-preciated and all in all the management gave general satisfaction in every particular. It is a good show and in many respects better than some fifty cent shows now traveling."

Lithograph advertis-ing the high dive free act in 1895. Pfening Ar-chives.

No advertisements or handouts quoted the price of admission, but the above implies that Main had a twenty-five cent gate.

The only accident re-ported was the fright of farmer Robert Strand's horses upon seeing the el-ephant. The horses tried to turn around and the front wheels locked under the wagon box dumping several of the oc-cupants onto the street. No serious in-juries were sustained.

The *Headlight's* final report praised the show. "Main's circus, which is here to-day and to-night, deserves credit for the honorable manner in which all busi-ness was conducted. There was no at-tempt to brow beat or skin those with whom they came in contact. Everything was conducted as though they expected

to make Pittsburg their home. Their ticket seller deserves especial notice, throughout the day there was not one com-plaint of 'short change,' but on the other hand numerous parties who in the rush forgot to get their change were called back and the money giv-en them. Evidently Main wants no dis-reput-able practices among his men."

A handout in the Pittsburg *Kansan* named some of the per-formers. Mentioned were the Four Rosaria Brothers, acrobats; Gra-cie Thomas, eques-trienne; a troupe of "Royal Japanese;" and gentlemen riders, Claud Orton and Frank Miller.

Heralding the exhibi-tions in Coffeyville, Sep-tember 5, the *Twice-A-Week Indepen-dent* car-ried the show's ad on August 23, and also a handout concerning a free act.

"CAPT. PIERRE PERIER, Chief of the Fire Department, Paris, France, Introducing a New Life-Saving Ap-paratus, With the Wal-

ter Main, Grandest and Best Shows.

"The most thrilling feat ever success-fully accomplished by man is the one performed by Capt. Pierre Perier. He has adopted the method of giving two free exhibitions daily on the grounds of the Walter L. Main Grandest and Best Shows on Earth in order to introduce to the American people his wonderful life-saving apparatus. To successfully ac-complish his purpose it was necessary for him to take advantage of the pres-

The side show bannerline of the 1895 Main Circus. Pfening Archives.



Statistics of the 1895 Main Circus

The show traveled on 21 cars, plus 2 advertising cars. The big top was 150 feet with three 50 foot and one 30 foot middles. The menagerie tent was 70 feet with five 40 foot middles. The side show top was 70 feet with one 40 foot middle. The dressing room was 70 foot with one 40 foot middle. The horse tent was 70 feet with two 40 foot middles. There were two cook tents and two dining tents.

The show carried 24 baggage wagons, 19 cages, a ticket wagon, two pony chariots, 4 racing chariots, two trick wagons, two buggies, three clown wagons, three bandwagons, four tableau wagons and one steam calliope.

There were 115 head of baggage stock, 41 ring horses, 10 private horses, 28 ponies, three elephants, three camels and 31 head of lead stock.

During the season the circus traveled 12,085 miles, playing 186 towns in 19 states.

ence of the enormous crowds which daily congregate to see these great shows. It only requires a moment's glance at the figures indicating the number of people who daily visit this massive amusement institution in order to convince the captain beyond the shadow of a doubt that the Walter L. Main shows enjoyed the distinction of having more people come to see them each day than any other amusement enterprise the world has ever known. Promptly at 10:30 a. m. and 6:30 p. m. this noted captain of the celebrated French metropolis makes his appearance arrayed in the regulation uniform of his native country. He mounts the towering web-like structure to the topmost pinnacle, and before the surging mass of expectant, awe-inspired humanity, one hundred feet below him, have time to realize what he is going to do he has bowed and smiled to the thousands upon thousands of upturned faces and leaped backward into space.

"Women shriek, and for a moment all that vast multitude is hushed as in death. Every eye is turned on the human figure which is darting downward with the ease and grace of a sparrow--faster and faster in his descent until within a few feet of his miniature net he seems to falter--his form becomes rigid and assumes a horizontal position--he has struck the net and like a flash rebounds fully fifteen feet in the air, descending again into the net, smiling and bowing to the anxious throng who crowd around him as cheers fairly rend the air. It is the sight of a lifetime and should be seen by every man, woman and child in the United States. Make no mistake, Captain Pierre Perier makes two dives daily in the open air. The exhibition is absolutely free to all. This wonderful exhibition can only be seen with the Walter Main Grandest and Best Shows, which exhibit at Coffeyville September 5."

Overcome by the excitement of the Captain's plunge the press agent forgot to explain the life saving features the Captain demonstrated.

A handout on the 3d revealed a few more names of performers: Miss Dollie

Miller, aerialist; Stirk and Zeno, aerialists; and The Renos, "French grotesques."

The *Independent*, after the show had come and gone, reported that, "The hotels and restaurants in this city did a lively business yesterday," and "The Walter Main show parade was the best seen in Coffeyville for many years." A report that concluded the *Independent's* coverage of the day, and one that was echoed in every town played in Kansas, appeared in another column; "Generally speaking, circuses traveling over the country have a pretty hard looking lot of horses, but the Walter L. Main was an exception to this rule. They had the finest lot of horses we have ever seen with a traveling circus."

The Coffeyville *Daily Journal* added a little to the account of the circus in that town, "The Iron Mountain passenger and freight trains brought in large numbers of people from the Territory [Oklahoma] on Wednesday night, the attraction being the big show on Thursday."

"Col. Ed. Knapp, the press agent for Walter L. Main's big show, is an old newspaper man and a most genial gentleman. His call at THE JOURNAL office was welcome and pleasant."

The last date of Main's mini-tour of Kansas was Parsons on September 6.

The Parsons *Weekly Sun* noted the arrival of an advertising car on August 22. All four of Parsons' newspapers carried ads for the "Grandest and Best Shows on Earth."

An advertisement in the *Independent* stated that, "a free ticket of admission to the W. L. Main show with every cash



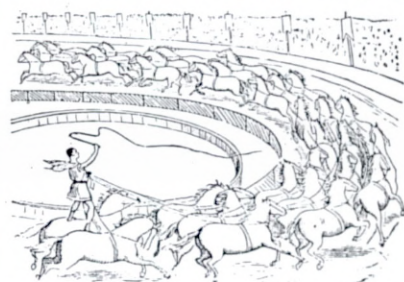
THE WALTER L. MAIN'S

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Positively pre-eminent in the annals of amusement, and dwarfing, by comparison, all others.

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Four trains of specially constructed cars are required to transport this enormous enterprise.
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Comprising a countless collection of rare Zoological Wonders.

"WALLACE," THE ONLY REAL RIDING LION.

3 Ring Circus and Elevated Stages.
6 Score of Noted Performers.

PROF. PIERRE PERIER

Makes two dives daily from a tower 100 feet high, free to all, at 10:30 A. M. and 6:30 P. M.

Free Street Parade

DAILY AT 10 A. M.

A moving mass of astounding splendor, comprising a full mile of entrancing wonders.

A Score of Open Dens of Rare Wild Beasts.
10 Kinds of Melodious Music.
5 Distinct Bands of Soloists

This advertisement appeared in the August 24 Pittsburg *Daily Headlight*. Kansas State Historical Society.

purchase of \$2.00 or over at the Flynn-Morris Clothing store. Sale to commence Monday, September 2." Advance tickets could be purchased on show day at Stanley Truder's drug store.

A handout in the Parsons *Daily Sun* described the stellar feature of the exhibition.

"Lions that have been broken to gothorough a limited number of tricks inside

This bandwagon was on Walter L. Main in 1895. The photo was taken around 1920 on the Smith Greater United carnival. Pfening Archives.



Alex Seibert's twenty-one horse tandem act on Walter L. Main in 1895. Pfening Archives.

their dens are no longer a novelty, but a real riding lion is something that very few people have ever seen. 'Wallace,' the lion with the Walter L. Main grandest and best shows on earth, can truthfully boast of the only one that has ever been trained to ride a horse and an elephant. To see this 'king of the forest' go through his wonderful performance is the sight of a lifetime, and when this great amusement enterprise comes to Parsons September 6, the thousands of people who will attend will not be prepared to witness the wonderful sight they will behold as 'Wallace' mounts the Arabian steed and goes through feats which has taken untiring patience to teach him. At the close of his act on the horse's back, he mounts a ponderous elephant that actually rides a bicycle, and the two form a pyramid the like of which has never been seen and can be seen nowhere on earth outside of those great shows."

The *Sun* also noted that, "J. T. Stanley has secured the contract to furnish Walter L. Main's shows with groceries during their stay here."

The day after the exhibitions the *Sun* reported, "The Walter L. Main circus and menagerie arrived in Parsons at an early hour yesterday morning from Coffeyville and the tents were pitched on East Washington avenue."

"By 9 o'clock the business streets of the city were thronged with people, many from the country surrounding to witness the street parade, which formed at 10 o'clock and passed west on Washington avenue to 20th street, thence south to Johnson avenue and thence east to the show grounds."

"The parade was a good one, the procession being about a mile in length. Especially noticeable were the horses and ponies, all of which were fat and sleek

looking. The cages and chariots were very handsome and several bands of music and a steam calliope lent additional charm to the display."

"The afternoon performance commenced promptly at 2 o'clock, the mammoth tent being filled with eager and interested people, from the gray-headed to the little tot in arms. Prior to the opening of the ring performance hundreds went to the grounds early to inspect the menagerie and revive their knowledge of zoology."

"The ring performance was first-class and many of the features were new and worthy of special attention. Notably is this the case with Wallace, the only living lion ever seen astride of a horse in the circus arena. The training of the animal to accomplish the feats witnessed required months of time, but at last perfection was attained, and the management now has the satisfaction of knowing that no other show has a feature that attracts as wide attention as does this particular one."

"Another specialty worthy of mention is the riding of William DeMotte, the acknowledged champion bareback rider of the world. There have been several Robinsons and Fishs, but there is only one DeMotte, and he is with the Walter L. Main shows."

"The equestriennes and the acrobats were out of the ordinary in that all were first-class

in their respective specialties, and each and every act was liberally applauded. The show, taken as a whole, was one of the very best that has ever exhibited in Parsons."

"A severe rain storm prevailed just at the close of the afternoon performance, which had the effect of preventing the giving of an exhibition last night, to the great disappointment of hundreds of our people who were anticipating an evening of rare amusement."

In another column the *Sun* reported that, "Two sections were made of the Walter L. Main show's train out of this city last night. The trains got away in good season."

The destination was Vinita, Oklahoma Territory.

"... popular entertainments are probably more significant in the sum total of people's lives than are the more conventionally chronicled 'great' events in our history books. They certainly were less destructive, and they are more amusing to study."—*American Popular Entertainment*, Edited by Myron Mathew, Greenwood Press, Westport, Connecticut.

Research funded in part by grants from Wolf's Camera & Video, Inc. Topeka, Kansas,



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Circus Life and Adventure of ADAM BARDY

A Connecticut magazine recently wrote this about Adam Bardy's book:

"If you're still a kid at heart when the circus comes to town, you'll love Adam Bardy's life story of his adventures of circus life. Adam Bardy was born in Webster on May 21, 1907. Back in 1907 thousands of immigrants from Europe kept coming to America.

"Bardy's life might be compared somewhat to Mark Twain's boyhood heroes Tom Sawyer and Huckleberry Finn, and back in 1907 in June, Mark Twain met George Bernard Shaw in London. It was a rainy Saturday when the Buffalo Bill Circus came to Webster. Adam Bardy was only 8 years old when he crawled into a circus wagon that night. However on Sunday morning when he crawled out of his hiding place, he wanted to get back home. Bardy had to have a guardian angel as he got back home before he was missed.

"In 1924 Ringling Bros. & Barnum and Bailey Circus played in Worcester. Bardy's interest in the circus was renewed and he got a job with the side show. The circus liked getting young men to join them because it was out of young people that real circus troupers were made.

"Bardy found that circus life in the roaring twenties was rough and tough. On sunny days it was wonderful, but on rainy days you went to bed in the circus cars with wet clothes, and you would have to wait for a sunny day to dry out. If you could put in a full circus season under these conditions, you would be called a real trouper. In the twenties Ringling Bros. & Barnum and Bailey was a railroad circus. It traveled in four sections. The first section was the cookhouse crew along with some circus wagons that carried the cookhouse. The second section carried most of the circus wagons and the stock cars full of work horses and nearly all the working crew. The third section carried the wild animal cages. There were 43 elephants with the circus.

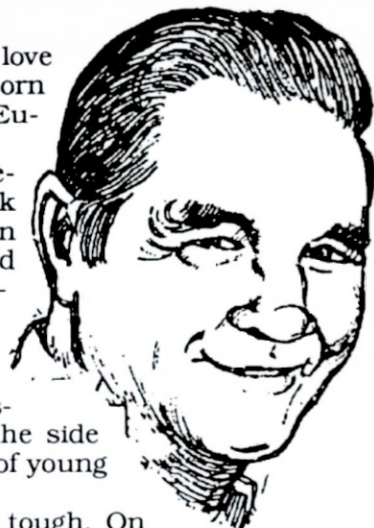
"One of our heroes was Tom Mix and on Saturday afternoon when the local movie theater featured westerns. Tom Mix and his wonder horse Tony was a favorite of young and old movie fans. We recall that Tom Mix was with the Sells Floto Circus and we were invited to attend the circus and see Mix in person in Willimantic. Adam Bardy was working with the Sells-Floto Circus at the time and knew Mix very well. There were more circuses in business in the twenties than there are now. Hagenback and Wallace, John Robinson, Al G. Barnes, Sparks and Walter L. Main were some of the big ones.

"Few folks realized that Tom Mix was at one time a real sheriff, a Deputy U.S. Marshall, a Texas Ranger, a real cow puncher and ranch foreman. He was even Roughrider under Teddy Roosevelt. For Bardy to personally know and work with Mix was one of the truly great thrills of his wonderful life. Mix was one of the truly greats of the silent movies.

"Adam Bardy at the age of 86 can look back at his many adventurous experiences in the circus, life with Gypsies, fortune telling, bootlegging, marriages, and finding love and happiness.

"He has written a book The Circus Life and Adventure of Adam Bardy. This book would have made a wonderful movie with enough wholesome family desires of an eight year old "running away" for a day; joining the circus and becoming a boss canvasman and having his crew set up the big circus tent while still a teen-ager. Fortune telling, boxing, bootlegging, and after four score years becoming a successful author. With the right promotional agency, the life and adventures of Adam Bardy could be made into a television series that might parallel the Untouchables and Little House on the Prairie. Many men desire the anonymity of Mister X but Adam Bardy is a real Mr. X . . . Ex-Circus Man, Ex-Pugilist, Ex-Still Operator, Ex-Bootlegger, Ex-Fortune Teller, and an excellent author."

The book includes many pictures that tell the life story of Adam. For an autographed copy of Circus Life and Adventure of Adam Bardy, send check or money order for \$12.95 to:



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5. **RINGLING/BARNUM SPECIAL - 1968**, Another rare one! Filmed in Venice winter quarters. Live interviews with Pat Valdo, Rudy Bundy, Merle Evans, Charlie Bauman & Harold Ronk. Great stuff. 30 MIN.
6. **FRANZEN BROS. - 1993**, Documentary taped in New England covers the daily grind of touring one day shows. 30 MIN.



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"SCREAMERS" - Recorded by Frederick Fennell and his 45 piece band in 1963, it's all circus and long unavailable! These classic tapes capture all the excitement of a live performance with numbers including -- Storm & Sunshine, The Screamer, Bennett's Triumphal, The Squealer, Robinson's Grand Entree Circus Bee & Rolling Thunder. Plus gallops, Whips and Spur, Circus Days & more.

"A NOSTALGIC TRIO" - Floyd King, Joe McKennon and Hubert Castle give personal remembrances of their decades in show biz!

"MUSIC FROM G.S.O.E." - All the fun and excitement of DeMille's spectacular circus story captured in the music that we all remember!

"BARNUM - THE MUSICAL" - The original Broadway cast creates true magic in this delightful musical based on the remarkable life of P.T. BARNUM.

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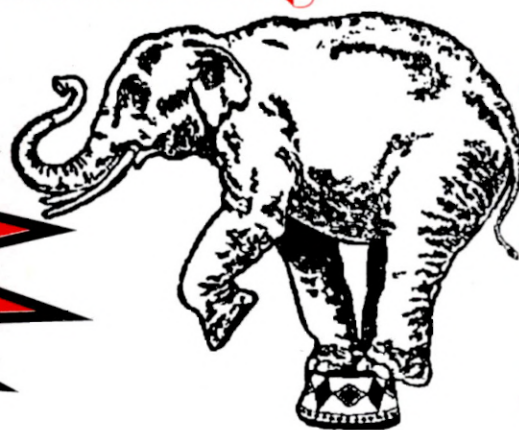


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